

SOCIAL SCIENCES

International Issue - Prepared in cooperation with UNESCO



Art Education

Journal of the National Art Education Association

R. Richardson

ART EDUCATION

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION
A DEPARTMENT OF THE NATIONAL EDUCATION ASSOCIATION

JANUARY 1957

VOLUME 10—NO. 1

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Published nine times a year: October, November, December, January, February, March, April, May and June
by THE NATIONAL ART EDUCATION ASSOCIATION. Subscription to non-members \$2.00 per year. Entered as Second
Class Matter, February 14, 1948, at the Post Office, Kutztown, Pennsylvania, under Act of March 3, 1879.
Membership in the N.A.E.A. is obtained through joining the Regional Organization. Information concerning
membership may be secured from the Secretary-Treasurer.

OPINIONS EXPRESSED IN SIGNED ARTICLES ARE THOSE OF THE WRITERS AND NOT NECESSARILY THOSE OF THE NATIONAL
ART EDUCATION ASSOCIATION.

COVER DESIGN—JOHN RICHARDSON

THE INTERNATIONAL ISSUE

This is the second international issue of **ART EDUCATION** undertaken through the cooperation of the National Art Education Association with the International Society for Education Through Art (INSEA). The first international issue which came out just a year ago was so favorably received by art educators throughout the world that the NAEA repeated its offer to turn over an issue to INSEA for consideration of problems of interest in art educators everywhere and to report a recent development of the Society.

In the editorial last year, mention was made of the affinity between NAEA and INSEA. In particular, their youth, vigor, and forward-looking ideas were stressed. A further indication of the closeness which exists between the two societies is shown in their choice of themes for their respective meetings which will be held this year. Quite unknown to each other, both selected themes which were concerned with art education for the adolescent. Quite independently, the leaders in both groups have identified this as one of the most critical issues which faces art educators everywhere. A portion of the contents of this issue is devoted to discussions on and around that theme and will thus be of equal interest to members of both organizations.

As was the case last year, the contributions in this issue are from art educators in a number of countries throughout the world. These include accounts of various undertakings, discussions of instructional practices, presentations of viewpoints regarding art education, and news articles of professional developments. A review of a publication of international interest is also included.

The cover for this issue was designed by Mr. John Richardson, a doctoral student at Teachers College, Columbia University. In it, Mr. Richardson has suggested the current concern of both the NAEA and INSEA with adolescent development.

The response of the contributors has been gratifying. The task of contacting people in widely scattered points throughout the world, of securing their articles, of having them edited and translated, and finally put into printed form involves the efforts and cooperation of many individuals. Thanks, first of all, is due to the contributors themselves. Special thanks also is due to Mrs. Gisèle Taylor of the INSEA secretariat in Paris who undertook most of the difficult and exacting task of translating the articles for this issue and to Miss Anna Lacovara, Secretary of the Art Department of Teachers College, Columbia University, for her generous assistance in the extensive correspondence which was involved and for the duplication of the articles and news reports within the issue, to Dr. I. L. deFrancesco and Professor Josef Gutekunst of the Art Department of the State Teachers College of Kutztown, Pennsylvania, for their help in the many organizing and editing activities involved in guiding this issue through publication.

As with the issue last year, one can only regret that more contributors could not have been used. Throughout the world, there are an increasing number of art educators of vision and courage and the ones whose statements occur in these pages are only a small sample of the vitality of this larger group. The issue is testimony of the enormous potential which resides in an international cross-fertilization of ideas, a source of power that has only begun to be tapped. In the years to come this potentiality will develop into a vital force which will help art education to take its role as an essential component of education.

—The Editor

LE NUMERO INTERNATIONAL

Voici le deuxième numéro international de **ART EDUCATION**, résultant de la coopération de la National Art Education Association et de la Société internationale pour l'Education artistique (INSEA). Le premier numéro, paru il y a un an, reçut un si chaleureux accueil des éducateurs d'art du monde entier que la NAEA a de nouveau offert de consacrer un numéro de sa propre revue à l'INSEA, afin d'étudier des problèmes intéressant les éducateurs d'art de tous pays et les informer d'un événement important concernant la Société.

Dans l'éditorial de l'an dernier, il avait été fait mention des affinités existant entre la NAEA et l'INSEA; leur jeunesse, leur vigueur et leurs idées d'avant-garde étaient plus particulièrement soulignées. Le choix des thèmes pour leurs réunions respectives sont encore une indication de l'union qui existe entre les deux sociétés. Sans s'être concertées, toutes deux ont choisi des thèmes se rapportant à l'éducation artistique de l'adolescent soulignant ainsi l'acuité de l'un des problèmes qui confrontent les éducateurs. Une partie du présent numéro est consacrée à des discussions sur ce sujet qui seront donc d'égal intérêt pour les deux organisations.

Comme pour le numéro de l'an dernier, les rédacteurs des articles sont des éducateurs de divers pays. Ils rapportent des expériences variées, discutent de différentes méthodes d'enseignement, présentent des points de vue divers en éducation artistique et des développements professionnels. Un compte rendu concernant une publication d'intérêt international est également inclus.

La couverture du présent numéro a été dessinée par Monsieur John Richardson, étudiant d'agrégation au Teachers College, Columbia University. Monsieur Richardson y a indiqué l'intérêt que portent la NAEA et l'INSEA au développement de l'adolescent.

La bonne volonté des collaborateurs a été encourageante. Il faut la coopération et les efforts de nombreuses personnes pour se mettre en rapport avec des individus dispersés de par le monde, obtenir leurs articles, les annoter, les traduire et finalement les imprimer. Nos remerciements vont tout d'abord aux rédacteurs eux-mêmes. Nous remercions également Madame Gisèle Taylor, du secrétariat de l'INSEA à Paris, qui a assumé la tâche ardue de la traduction de la plupart des articles publiés dans le présent numéro, et Miss Anna Lacovara, Secrétaire du Département des Arts au Teachers College, Université de Columbia, pour l'aide généreuse qu'elle nous a donnée dans la correspondance considérable qui a été nécessaire ainsi que dans la reproduction des articles et rapports de ce numéro. Ont également droit à notre reconnaissance, le Docteur I. L. deFrancesco et le Professeur Josef Gutekunst du Département des Arts au Teachers College de Kutztown, Pennsylvania, qui, grâce à leurs avis éclairés, ont permis de mener à bien la publication de ce numéro.

De même que pour le numéro de l'an passé, nous regrettons de n'avoir pu utiliser les services de plus de collaborateurs. Il existe de par le monde un nombre croissant d'éducateurs d'art courageux et imaginatifs; ceux dont les articles sont publiés en ces pages prouvent la vitalité qui existe dans ce domaine. Ce numéro international témoigne des grandes possibilités que peut contenir un échange international d'idées, source de puissance qui commence seulement à être utilisée. Dans les années à venir, ce potentiel se développera en une force vitale qui permettra à l'éducation artistique de remplir son rôle d'élément essentiel de l'éducation.

—L'éditeur

A MESSAGE FROM THE PRESIDENT

INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART

Once again it is my pleasure to express the gratitude of the members of the International Society for Education Through Art to the members of the National Art Education Association for their generosity in making possible this second international issue of their journal. The support of this venture by the members of the NAEA is in itself a heartening international development, for not only has interesting and valuable knowledge on the international level been exchanged, but good will as well.

This has been an important year for INSEA. It is true that, thus far, its contacts with members have not been extensive. Nevertheless, a number of significant activities is underway or have been developed that auger well for the future of the Society.

INSEA completed work on the contract which was awarded to it by UNESCO in 1955. These activities included the preparation of an international listing of teaching materials in art education and the assembling of an international collection of the work of children and adolescents. The listing, which has been duplicated and distributed to all INSEA members, constitutes a significant contribution in art education. The collection of the work of children and adolescents has been assembled and is being prepared for circulation to countries throughout the world. In 1956, UNESCO awarded another contract to INSEA which is enabling it to undertake further important activities which are reported elsewhere in this issue.

In June of this year, the Council of INSEA met in Paris for a week and discussed at length many of the problems and policies of the Society and arrived at many decisions regarding its future.

The most important current news regarding the Society is the announcement of the forthcoming second General Assembly which is to be held in The Hague, The Netherlands, August 19-23, 1957. This promises to be an event of great importance and art educators throughout the world are urged to plan on taking part in this meeting. The face-to-face meeting of art educators from many different places, the opportunity to take part in informed discussion, the recording and distribution of the views of outstanding authorities—these and similar Assembly activities will further the world-wide growth and development of art education.

Certainly, world leadership in art education is needed at this time, for never has the necessity for the humanizing and integrating values of art been greater. Art education for today must be suited to the conditions of the 20th Century. It must be based on creative principles, must respect the dignity and integrity of each individual and be dedicated to developing the artistic, creative potential of every person. It must be concerned with the aesthetic development of both children and adults and be aware of its contribution to total development. It must also be aware of the significance of art in supra-national relations, not only those between nations and between groups, but between individuals as well.

INSEA is also committed to the principle of a broad base of leadership drawn from a wide geographic area. Leadership in any field of human endeavor must be recognized on its merits and a group must be in a position to utilize it regardless of where it emerges. The development of any significant international movement must not be tied down or limited to any one country or geographic area.

INSEA has already demonstrated its awareness of its destiny and of the principles that must guide it in assuming world leadership in art education. The support of art educators throughout the world to the principles for which INSEA stands has been heartening indeed. It is through the combined effort and energies of many workers in our field that our goals will be achieved.

EDWIN ZIEGFELD

MESSAGE DU PRÉSIDENT DE LA SOCIÉTÉ INTERNATIONALE POUR L'ÉDUCATION ARTISTIQUE

J'ai de nouveau le grand plaisir d'exprimer la gratitude des membres de la Société internationale aux membres de la National Art Education Association dont la générosité a permis la réalisation de ce deuxième numéro international de leur revue. Le soutien accordé à cette entreprise par les membres de la NAEA est déjà par lui-même un développement international encourageant, car il a donné lieu à un échange intéressant de connaissance et de points de vue internationaux et a prouvé la bonne volonté qui se trouve latente.

Cette année a été importante pour l'INSEA. Jusqu'à présent ses contacts avec ses membres n'ont peut-être pas été considérables, mais un certain nombre d'activités essentielles ont été entreprises ou sont en cours de développement, qui augurent bien à l'avenir de la Société.

L'INSEA a accompli le travail requis par le contrat qui lui avait été accordé en 1955 par l'UNESCO et qui comprenait la préparation d'une documentation internationale sur le matériel d'enseignement en éducation artistique et l'assemblage d'une collection de dessins d'enfants et d'adolescents. La liste de la documentation a été reproduite et envoyée à tous les membres de l'INSEA; elle constitue un document important dans le domaine de l'éducation artistique. La collection de dessins a été réunie et les derniers préparatifs sont en cours avant sa mise en circulation. En 1956, l'UNESCO a de nouveau accordé un contrat à l'INSEA qui lui permettra d'entreprendre d'autres activités; de plus amples détails concernant ce contrat sont donnés dans le présent numéro.

Le Conseil de l'INSEA s'est réuni à Paris au mois de juin cette année. Pendant une semaine divers problèmes et projets de la Société ont été longuement examinés et discutés, et diverses décisions ont été prises.

La Nouvelle la plus importante concernant la Société est l'annonce de la Deuxième Assemblée générale qui se tiendra à La Haye (Pays-Bas) du 19 au 23 août 1957. Cette réunion s'annonce déjà comme un événement important et les éducateurs d'art de tous pays sont invités à faire un grand effort pour y prendre part. Des réunions entre éducateurs d'art de divers pays seront organisées, ainsi que des séances de discussion sur des sujets intéressant l'éducation artistique et la publication d'exposés par des orateurs éminents. Toutes ces activités contribueront grandement au développement de l'éducation artistique dans le monde.

Il est certain que de nos jours une impulsion dans le domaine de l'éducation artistique est nécessaire, car il n'y a jamais eu autant besoin d'intégrer à la vie courante les valeurs humanisantes de l'art. L'éducation artistique actuelle doit être adaptée aux besoins du XXème siècle. Elle doit être basée sur des principes créateurs, respecter l'intégrité de chaque individu et se consacrer au développement des possibilités créatrices et artistiques latentes en chacun de nous. Il lui faut s'inquiéter des besoins artistiques des enfants et des adolescents et prendre conscience du rôle qu'elle joue dans le développement complet de la personnalité, ainsi que de l'importance de l'art dans les relations supranationales, non seulement entre nations et groupes, mais aussi entre individus.

L'INSEA est liée au principe d'une direction venant d'une distribution géographique étendue toute direction dans un domaine humain doit être jugée sur ses mérites et doit pouvoir être utilisée quel que soit son pays d'origine. Le développement de tout mouvement international important ne doit pas être limité à un pays ou à une région géographique.

L'INSEA a déjà montré qu'elle était consciente de son but et des principes qui doivent la guider dans son rôle de chef de file en éducation artistique. Il est encourageant de constater que des éducateurs d'art du monde entier accordent leur soutien aux principes représentés par l'INSEA. C'est grâce aux efforts combinés de tous ceux travaillant dans notre domaine que nous aboutirons à un résultat et atteindrons notre but.

EDWIN ZIEGFELD

NATIONAL ART EDUCATION ASSOCIATION

In the summer of 1956 a committee of art educators of which this writer was a member processed over 3000 pictures created by students in the United States for exchange with art of students in other countries. These paintings and drawings represented 3000 individuals. They were being exchanged for art by 3000 individuals in as many as 39 countries throughout the world. Differences in the work in this country and that done abroad were large in the kinds of everyday life situations depicted or the symbols unique to the environment in which the individual lived. But, there was one characteristic exchange pictures had in common—they all indicated a desire to share a creative expression of an idea.

This issue of the **JOURNAL OF ART EDUCATION**, the International issue, is ample evidence that the art educators of the United States wish to share ideas with art educators of other countries.

We may use verbal symbols and meanings unique to our particular situation. But, in art education we have a universal tongue of understanding which leaves only the terminology to be clarified. The National Art Education Association sincerely hopes that the International issue of the Journal and such other means as we can devise may continuously broaden international understanding through art education.

IVAN E. JOHNSON

RECENT NEWS OF INSEA

Council Holds Meeting

From June 25-29, 1956, the Council of INSEA met in Paris. UNESCO very generously provided space for the meetings which continued over a five-day period. Attendants included the following members: Mlle. Amalie Hamaide (Belgium), Mlle. Henriette Noyer (France), Dr. Erich Rhein (Germany), Mr. Rikard Sneum (Denmark), Mr. Arno Stern (France), Mr. Sam Black (Scotland), Mr. Osamu Muro (Japan), and Dr. Edwin Ziegfeld (U. S. A.), who presided as president. It was gratifying that such a large percentage of the Council was in attendance.

A number of issues and problems confronting the Society were discussed. One of the most important had to do with the establishment of national committees within interested countries who would effect a closer relationship between INSEA and national societies. There was also considerable discussion about the eventual establishment of regional offices of INSEA. This will quite clearly be a necessity as INSEA grows as an international group with a program applicable to the development of art education in countries throughout the world. Care must be taken that the policies of any international society are not predominantly controlled by individuals from any one or several regional areas or country.

Results of the activities of the contract awarded to INSEA by UNESCO in 1955 were appraised. Also discussed at some length were the activities of the 1956 contract to be awarded the Society.

Another undertaking which was outlined was the compilation of a list of schools throughout the world where there are outstanding programs of art education. Requests for such information constitute one of the most frequent inquiries directed to the Society and the availability of information of this sort would constitute a great boon to the field. Implementation of this idea will get under way shortly.

A great deal of discussion took place on needed revisions of the constitution. These included such items as: setting up of an Honorary Presidency for the Society to which an art educator of world-wide importance would be elected and who would symbolize the aims and program of the Society; making the retiring president a vice-president in order that his experience might continue to be of assistance to the

ASSOCIATION NATIONALE POUR L'ÉDUCATION ARTISTIQUE

Pendant l'été de 1956, un comité d'éducateurs d'art (dont faisait partie l'auteur de ces lignes), a examiné et trié plus de trois mille peintures, exécutées par des étudiants des Etats-Unis, en vue de les échanger contre des travaux artistiques faits par des étudiants de divers pays étrangers. Ces peintures et dessins représentaient trois mille individus. Ils étaient échangés contre les travaux de trois mille autres individus d'environ 39 pays de l'univers. Les différences remarquées entre le travail exécuté dans ce pays et celui d'autres pays provenaient en grande partie de la variété des scènes de la vie quotidienne qui y étaient reproduites, ou de symboles spécifiques à l'entourage de leurs auteurs. Mais un caractère commun se retrouvait dans les peintures devant être échangées : toutes indiquaient un même désir de partager l'expression créatrice d'une idée.

Le présent numéro de **ART EDUCATION**, numéro international, démontre amplement le désir qu'ont les éducateurs d'art des Etats-Unis d'échanger des idées avec des éducateurs d'art d'autres pays.

Sans doute employons-nous des symboles verbaux et des significations s'appliquant à notre situation propre, mais, grâce à l'éducation artistique, nous possédons un langage universellement compris dont seule la terminologie a besoin d'être éclaircie. La National Art Education Association souhaite sincèrement que le numéro international du Journal, et tous autres moyens que nous pourrons découvrir, contribue de façon continue à la compréhension internationale par l'éducation artistique.

IVAN E. JOHNSON

DERNIÈRES NOUVELLES DE L'INSEA

Le Conseil Se Reunit

Le Conseil de l'INSEA s'est réuni à Paris du 25 au 29 juin 1956. L'UNESCO avait gracieusement mis une salle à sa disposition pour les réunions qui durèrent cinq jours. Les membres suivants étaient présents; Mademoiselle Amélie Hamaide (Belgique), Mademoiselle Henriette Noyer (France), Monsieur Erich Rhein (Allemagne), Monsieur Rikard Sneum (Danemark) Monsieur Arno Stern (France), Monsieur Sam Black (Ecosse), Monsieur Osamu Muro (Japon) et Monsieur Edwin Ziegfeld (Etats-Unis) qui présidait aux réunions en sa qualité de Président de la Société. On ne peut que se réjouir qu'une si forte proportion du Conseil ait pu être présente.

Un certain nombre de questions et de problèmes confrontant la Société furent discutés. L'un des plus importants concernait l'établissement de comités nationaux qui permettraient une liaison plus étroite entre l'INSEA et les sociétés nationales. L'établissement éventuel de centres régionaux de l'INSEA fut également longuement examiné. Il est clair que ceci sera nécessaire, l'INSEA se développant comme un groupe international possédant un programme pour l'éducation artistique dans de nombreux pays. La ligne de conduite de toute société internationale ne doit pas être contrôlée par les membres d'un seul pays ni même d'une seule région géographique. Les résultats obtenus pour l'exécution du contrat accordé en 1955 à l'INSEA, par l'UNESCO, furent évalués, ainsi que les projets pour le contrat de 1956.

Un projet fut présenté concernant l'établissement d'une liste d'écoles appliquant un programme de premier ordre en éducation artistique. De fréquentes demandes sont reçues par la Société à ce sujet et le projet sera entrepris sous peu.

Certaines révisions devant être apportées aux Statuts furent longuement discutées. Il s'agissait entre autres des propositions suivantes : l'élection d'un Président d'Honneur pour la Société qui serait une personnalité de réputation mondiale et symboliserait l'idéal de la Société; conserver comme Vice-Président le Président sortant afin que son expérience acquise puisse être utilisée par la Société; changer le taux de la

Society; changing of the requirements for group membership (namely, that one unit of dues be required for each sixty members rather than for thirty); making provision for the calling of general assemblies by a majority of the membership rather than at the call of the Council only. These changes are to be put to the vote of the members in the near future.

A large percentage of the discussion of the Council was concerned with the Second General Assembly. Not only was its location decided upon but many of the features of the meeting were discussed at great length. Some of the plans of the Assembly are reported below.

The interest of the Council members was intense and their participation was strong evidence of the vitality of the Society. When the Council nexts meets, at the time of the Second General Assembly, an election will have been held and the new Council without doubt will carry on in the dedicated tradition of the one now in office.

Second General Assembly to Be Held in the Hague

The Second General Assembly of INSEA is to be held in The Hague, The Netherlands, August 19-23, 1957.

"Art Education and Adolescence" is the theme of the Assembly. The crucial nature of this theme is immediately apparent to all art educators. Although problems at the elementary level are, by no means, solved, it is clearly at the secondary level that the greatest problems confront the field. There is a strong tendency for art experiences to be thought of as unimportant for young people who have grown out of childhood and who are faced with the more rigorous educational demands of maturity. A strong case needs to be made for the essential nature of art activities for all adolescents and its contribution to their development.

Arrangements have been entered into with The Netherlands Art Education Society (V.A.E.V.O.), and this group is acting as the host organization. A committee of three members—Mr. Ap Boerma (chairman), D. D. H. Prins, and Mr. J. H. Bolling—constitute the committee designated by the V.A.E.V.O. Council to serve as the organizing group and to work with INSEA on plans for the Assembly.

The Assembly will include several speakers of international reputation to talk on basic issues related to the theme. There will also be other presentations by well-known art educators and general discussions.

Arrangements are being made with the Municipal Museum of The Hague for an international exhibition on "The Art of Adolescence." Details on this will be forthcoming soon. Thus far, no international exhibition on art work at this level has ever been undertaken and this gives promise of being a significant event. There will also be small exhibitions of work from various countries which will be held at the Assembly meeting place.

The Assembly will hold its meeting at the 2nd Vrijzinnig-Christelijk Lyceum. This is a new secondary school building designed by the noted Dutch architect, Dr. J. J. P. Oud. This building offers remarkably good facilities for both meetings and exhibitions, and a pleasanter and more stimulating environment for the meetings could hardly be found.

Of particular importance is the fact that the meetings are to be conducted in three languages—English, French, and German, with simultaneous translations. This will mean that all sessions can proceed at a rapid pace and that the time of the attendants at the conference can be used with complete effectiveness.

The Hague is a setting of great art interest. Nearby, as well, there are many communities which repay visiting, and excursions are planned as part of the Assembly activities.

Various national societies are being contacted regarding the sending of representatives to the Assembly. The meetings will be the occasion for an interchange of ideas not only on the personal level but on the organizational level as well. All art educators are urged to plan to take part in this important event.

As plans for the meeting develop, information will be distributed widely. Inquiries regarding it, however, should be directed to the Municipal Convention Bureau of The Hague, The Netherlands, or to Dr. Edwin Ziegfeld, President of INSEA, Teachers College, Columbia University, New York 27, New York, U. S. A.

cotisation des membres collectifs (une unité par groupe de soixante membres au lieu de trente); permettre la convocation d'une assemblée générale à la demande de la majorité des membres et non pas seulement à la demande du Conseil. Ces modifications seront mises au vote prochainement.

Une grande proportion des discussions fut réservée aux projets concernant la Deuxième Assemblée générale. La ville où elle aurait lieu fut choisie et divers aspects du programme examinés. Quelques-uns des projets envisagés sont exposés ci-dessous.

Les membres du Conseil ont fait preuve d'un intérêt intense pour toutes les questions étudiées et leur présence aux réunions démontre la grande vitalité de la Société. Une élection aura lieu avant la prochaine réunion du Conseil lors de la Deuxième Assemblée générale, et il ne fait aucun doute que le nouveau Conseil perpétuera la tradition de cel i actuellement en fonctions.

Plan de la Seconde Assemblée Générale

La seconde Assemblée Générale de l'INSEA doit se tenir à La Haye (Hollande) du 19 au 23 août 1957.

Le thème de cette Assemblée sera : "L'enseignement de l'art et l'adolescence". L'intérêt fondamental de ce thème apparaît immédiatement à tous les éducateurs d'art. Bien que les problèmes ne soient aucunement résolus à un niveau élémentaire, c'est nettement à un niveau secondaire que l'on rencontre les plus grandes difficultés. On a fortement tendance à considérer que les expériences artistiques des jeunes sorts de l'enfance sont peu importantes à une époque où ils doivent faire face aux exigences beaucoup plus rigoureuses de leur vie d'adulte. On doit cependant fermement attirer l'attention sur l'aspect essentiel des activités artistiques et la contribution qu'elles apportent au développement des adolescents.

Des dispositions ont été prises avec la V.A.E.V.O. (Société hollandaise d'Enseignement de l'Art), qui opérera en qualité d'hôte. Un comité de trois membres—M. Ap Boerma, (Président) Dr. D. H. Prins et le M. J. H. Bolling—a été désigné par le Conseil du V.A.E.V.O. comme groupe organisateur et pour travailler avec l'INSEA sur les plans de l'Assemblée.

L'Assemblée comptera plusieurs orateurs de réputation internationale qui présenteront les problèmes de base relatifs à ce thème. D'autres conférences seront également conduites par d'éminents éducateurs d'art, et des discussions générales seront comprises dans le programme.

Des contacts sont engagés avec le Musée Municipal de La Haye pour organiser une exposition internationale sur "L'Art de l'Adolescence". Des détails à ce sujet suivront bientôt. Jusqu'alors aucune exposition internationale d'art de ce niveau n'a été entreprise, celle-ci nous promet donc d'être un événement important. De petites expositions de travaux originaires de différents pays seront réunies sur le lieu même de l'Assemblée.

L'Assemblée se réunira au 2nd Vrijzinnig-Christelijk Lyceum. Ce bâtiment, une école secondaire récente, a été construit par le célèbre architecte hollandais, Dr. J. J. P. Oud; très bien conçu pour les réunions et les expositions, il serait difficile de trouver un cadre plus agréable et plus stimulant.

Il est particulièrement important de noter que les séances seront conduites en trois langues: Anglais, Français et Allemand, avec traductions simultanées. Toutes les sessions pourront être ainsi menées à une cadence rapide, ce qui permettra aux auditeurs de la conférence d'utiliser le temps avec un rendement maximum.

La Haye est un lieu de grand intérêt artistique de même que les communes avoisinantes, et leur visite apporte sa récompense. Des excursions sont envisagées au programme des activités de l'Assemblée.

Des contacts sont actuellement établis pour amener les diverses sociétés nationales à envoyer leurs représentants à l'Assemblée. Les séances seront l'occasion d'un échange d'idées non seulement à un niveau personnel mais encore à un niveau collectif. Tous les éducateurs d'art sont instamment priés de prendre part à cet événement important.

Au fur et à mesure que les plans de séances se préciseront, les renseignements seront largement diffusés. Toutes les demandes de renseignements doivent être envoyées au Bureau de la Convention Municipale de La Haye (Municipal Convention Bureau of the Hague, The Netherlands), ou au Dr. Edwin Ziegfeld, Président de l'INSEA, Teachers College, Columbia University, New York 27, New York, U.S.A.

INSEA Contract with UNESCO Renewed

In 1956 the United Nations Educational, Scientific and Cultural Organization (UNESCO) renewed its contract with INSEA. A number of important activities are specified in the contract. Most significant is the continuation of the survey of teaching aids which was undertaken on the 1955 contract. In addition, provisions are being made for the circulation of the exhibitions of the art works of children and adolescents which have been assembled thus far. Provision is also made for the preparation of a considerable number of groups of color transparencies of a number of national and international collections which also will be made available to INSEA members.

The listing of teaching materials in art education prepared under the 1955 contract covered books, periodicals, films, filmstrips, and folios. This listing has been duplicated and distributed to all INSEA members, and includes some five hundred items from 25 different countries. This, of course, is not the first international listing of art education materials. However, it is by far the most comprehensive, and other listings which have been prepared thus far have covered only a few areas and have been very fragmentary. The UNESCO-INSEA listing does not profess thus far to be complete but even in its present form it constitutes a significant contribution. Being able to work on it now for an additional year and to secure materials and information from other countries will further extend its usefulness.

The value of these contract activities in stimulating international interest can hardly be over-estimated and INSEA is indeed grateful to UNESCO for having made these ventures possible.

DR. RHEIN DIES



As this issue goes to press, word has just arrived of the sudden death of Dr. Erich Rhein, one of the Council members of INSEA. Last summer upon his return to Germany from a leave in Italy, he became seriously ill of anemia. This was followed with a stomach ailment for which he underwent an operation. However, he seemed to be recovering rapidly and he hoped to be home again by Christmas time.

In Dr. Rhein's death, art education has lost one of its strong leaders and INSEA has lost an effective Council member. Dr. Rhein was unfailing in his energetic support of art education and gave unsparingly of himself to promote it. Dr. Rhein was also widely known as an artist and author. A book, "The Art of Manual Printing," which he wrote has just been published. This is but one of a series of written statements which constitute a lasting contribution to art and art teaching.

Art educators throughout the world will be saddened by this news and join in extending their sympathy to Mrs. Rhein.

Le contrat de l'INSEA avec l'UNESCO renouvelé

En 1956, l'UNESCO a renouvelé son contrat avec l'INSEA. D'importantes activités sont précisées, et le point le plus marquant est la continuation de l'étude des moyens éducatifs entreprise durant le contrat de 1955. Des dispositions ont été prises afin d'assurer la circulation des expositions de travaux d'art, réunis jusqu'à présent, des enfants et adolescents. Une autre clause prévoit la préparation de nombreuses séries de vues fixes en couleur de plusieurs collections nationales et internationales. Ces vues seront mises à la disposition des membres de l'INSEA.

La liste de matériel éducatif utilisé dans l'enseignement de l'art préparée durant le contrat de 1955 comprend des livres, des revues, des films, des bandes filmées, des "folios."

Cette liste, reproduite et distribuée à tous les membres de l'INSEA, compte environ 500 articles originaires de 25 pays différents. Elle n'est certes pas la première liste internationale de ce genre, mais elle est de beaucoup la plus complète; d'autres listes préparées jusqu'à ce jour couvrent quelques points seulement et sont très fragmentaires. La liste de l'UNESCO-INSEA n'a pas la prétention d'être actuellement complète, mais d'apporter, même dans sa forme présente, une contribution importante dans ce domaine.

Le travail d'une autre année ajouté au travail actuel, ainsi que l'apport de matériel et d'informations émanant d'autres pays, augmenteront encore son utilité.

La valeur des activités de ce contrat et l'intérêt international qu'elles soulèvent ne sauraient être sous-estimées et l'INSEA exprime toute sa gratitude à l'UNESCO qui a rendu cette entreprise possible.

LE DR. RHEIN EST MORT

Au moment où ce numéro part à l'imprimerie, nous apprenons la mort soudaine du Dr. Erich Rhein, membre du Conseil de l'INSEA. L'été dernier, de retour en Allemagne, après un congé en Italie, il souffrit d'une anémie grave suivie de troubles stomachaux, qui nécessitèrent une opération. Il semblait toutefois se remettre rapidement et espérait être de retour chez lui pour Noël.

En perdant le Dr. Rhein, l'enseignement de l'art a perdu une sommité et l'INSEA un membre compétent de son Conseil. Le Dr. Rhein apporta continuellement son appui énergique à l'enseignement de l'art et donna généreusement de lui-même pour le répandre. Le Dr. Rhein était également très connu comme artiste et auteur. Un livre "The art of manual printing" (L'art de l'imprimerie manuelle), dont il était l'auteur vient juste d'être publié. Ce n'est qu'un volume d'une série d'ouvrages qui constituent une contribution permanente à l'art et l'enseignement de l'art.

Les éducateurs d'art du monde entier seront attristés par cette nouvelle et se joindront à nous pour témoigner leur sympathie à Madame Rhein.

ART EDUCATION IN NORWEGIAN SCHOOLS

Problems in the Teaching of Youth

ROLF BULL-HANSEN

In Norwegian schools drawing and sloyd (craftwork), which we designate as art subjects, developed in the same way as in other countries. Naturally there are some variations, among other reasons because of certain traditions in subjects such as handcrafts. But even in these an evolution has taken place. From being a training with the emphasis laid upon the technical side, training in handcrafts has more and more acquired the character of creative work, utilizing a variety of media. But the pedagogical conception which underlies it is the same which is found in all countries where this development has taken place. In drawing we see this plainly at every international exhibition and can make comparisons. At these exhibitions we notice, too, that especially where it concerns the adolescent group, one has the same problems to struggle with in other countries.

To explain how these difficulties manifest themselves in Norwegian schools and what our aims are, I must mention some features of the development here during the last twenty-five years. This is marked by three events.

The first which came to have the effect of making a decisive break-away in outlook and practice was that the teachers of the creative arts formed an association that went in for progressive teaching. The second event was that, in 1936, the new views were given official backing in the plans for all public schools. And the third was the establishment by the State, in 1938, of a continuation school for teachers where they were trained in drawing and handwork.

The Norwegian Drawing and Handwork Teachers' Society (Norsk Tegne-og-Handarbeidslærerforbund)

This society was founded in 1931 by a group of progressive teachers from various kinds of schools; the elementary schools, the high schools, the various schools for adolescents (youth schools and continuation schools), and the teachers' colleges. By arranging courses, meetings, lectures and exhibitions, and providing collections of books, this society began energetically to alter the methods of instruction and to pave the way for a natural training of pupils: that is to say, a training based upon the spontaneous tendency to draw that is characteristic of children.

Drawing became more an all-around creative activity, a more independent manipulation of various kinds of materials, and it allowed for individual gifts. There was a greater appreciation of the fact that the child through drawing expresses and develops himself through various stages of form and color, each of which has its own value. A new aim in the teaching of drawing was to preserve the artistic values in children's drawing, its ecstatic and rhythmical power, its expressive tone and completeness. Suitable tasks were worked out with the pupils, tasks designed to lead them to fuller development corresponding to their physical and mental growth. Instead of one-sided technical exercises and formal training, the child was enabled to work with problems that released genuine interest, allowed for personal initiative and personal evaluation, and yielded nourishment for his emotions and imagination. Technical experience was gained through the work itself. These principles came to characterize school curricula from the end of the thirties.

The Plans for Instruction in the Elementary and High Schools

In collaboration with the society just before the outbreak of war, the school authorities worked out plans for instruction along the foregoing lines. But it soon became obvious that the new doctrine made demands upon the teachers that were very different from those exacted by the methods formerly employed. It demanded psychological and artistic judgment and independent planning of the instruction consistent with the milieu in which the work was to be done.

L'ÉDUCATION ARTISTIQUE DANS LES ÉCOLES NORVEGIENNES: PROBLÈMES de l'ENSEIGNEMENT DES ADOLESCENTS

ROLF BULL-HANSEN

Le dessin et les arts artisanaux, désignés dans les écoles norvégiennes sous le terme de "sujets d'art", s'y sont développés suivant les mêmes normes que dans celles d'autres pays. Bien entendu, il peut y avoir quelques variantes, quand ce ne serait que par suite de l'existence de certaines traditions dans des sujets tels les art artisanaux. Mais, même dans ceux-ci, une évolution a eu lieu. Au lieu d'être un apprentissage dans lequel l'emphase est mise sur le côté technique, l'enseignement prend de plus en plus le caractère d'un art créateur utilisant une variété de moyens d'expression. Mais la conception pédagogique est semblable à celle que l'on trouve dans tous les pays dans lesquels s'est opéré un mouvement similaire. En ce qui concerne le dessin, ceci est apparent dans toutes les expositions internationales grâce auxquelles il est possible de faire des comparaisons. Ces expositions permettent également de voir que les mêmes problèmes se retrouvent dans tous les pays, spécialement en ce qui concerne les adolescents.

Pour expliquer comment ces difficultés se présentent dans les écoles norvégiennes, je mentionnerai quelques aspects du développement qui s'y est produit au cours des vingt-cinq dernières années. Ce changement a été marqué par trois événements.

Le premier, qui équivaut à une véritable rupture avec la pratique et le point de vue traditionnels, fut la création d'une association par des professeurs d'arts créateurs qui inclinaient vers un enseignement progressiste. Le deuxième fut l'accord officiel donné aux idées nouvelles en leur donnant place dans les plans formulés pour les écoles privées (1936). Et le troisième fut l'établissement par l'Etat, en 1938, d'une institution post-scolaire pour les professeurs dans laquelle ceux-ci recevaient une formation en dessin et en art artisanal.

Société norvégienne de professeurs de dessin et d'art artisanal (Norsk Tegning-og Handerbeidslærerforbund)

Cette société fut fondée en 1931 par un groupe de professeurs progressistes de diverses sortes d'écoles : écoles élémentaires, secondaires, divers cours pour adolescents (écoles de la jeunesse et cours post-scolaires) et écoles normales. Au moyen de cours, de réunions, de conférences, d'expositions et de prêts de livres, cette société commença avec énergie à transformer les méthodes d'enseignement et à préparer le chemin pour un enseignement naturel des élèves : c'est-à-dire, un enseignement basé sur la tendance spontanée qu'ont les enfants à dessiner.

Le dessin devint un travail créateur traitant de tout, une manipulation plus libre de toutes sortes de matériaux et permettant l'élosion de dons individuels. Une plus grande attention est accordée au fait qu'en dessinant, l'enfant s'exprime et se développe à travers les divers stades de la forme et de la couleur, et que chaque stade a sa valeur propre. Un nouveau but se fit jour dans l'enseignement du dessin, celui de conserver les valeurs artistiques des dessins d'enfants, leur pouvoir extatique et rythmique, leur expression complète et nuancée. Des tâches appropriées furent élaborées avec les élèves, tâches devant les mener à un développement plus complet et en rapport avec leur croissance physique et mentale. Au lieu d'exercices rigides et formels, l'enfant put travailler à des problèmes dégageant un intérêt véritable, permettant l'emploi d'initiative et d'évaluation personnelles, nourrissant son imagination et ses émotions. L'expérience technique fut obtenue par le travail lui-même. Ces principes laissèrent leur empreinte sur les programmes scolaires de 1938-39.

Plan d'enseignement dans les écoles élémentaires et secondaires

Juste avant le début de la guerre, les autorités scolaires, en accord avec l'Association, et avec sa collaboration, élaborèrent des plans d'études suivant les données ci-dessus. Mais il devint bientôt évident que la nouvelle doctrine imposait aux professeurs un travail bien différent de celui exigé par les anciennes méthodes jusqu'à utilisées. Ellen

Founding of Teacher Training College For Drawing and Sloyd

Consequently, in 1938, the State founded a high school for the training of teachers in drawing and sloyd (craftwork) at Notodden, a little town about 75 miles from Oslo: The State Teachers' Training College for Drawing and Sloyd (Statens sloyd- og tegnelaerer skole).

With the teachers' or the university examinations as a basis, the teachers were able to study here psychological, educational and artistic problems and gain practical training in these subjects. The college courses last a year, one line of studies being devoted to drawing and another to sloyd. The training is arranged so that those teachers taking drawing get some sloyd too, and those taking sloyd, get some drawing—that is apart from technical professional drawing. All the students get the same theoretical foundation: pedagogy, psychology, understanding of form and style, history of art and appreciation of art, and the development of drawing in children and the young. Theory is inculcated through lectures by students and faculty, exhibitions of art, applied art, and children's drawings, and also through work in the library on the solution of problems. Children of different ages are taught at the College which provides instruction and thus offers opportunity for the study of children and their drawing methods. Sixty-two students (teachers) are admitted yearly.

It must be emphasized that the training which students receive at this College is supplementary to their earlier education for teaching. It is our opinion that they should be all-round general pedagogues as well as having specialist training. Specialist teachers are not appointed to primary schools; all the teaching staff must have had the general teacher training. In the high schools specialists may be appointed who are simply instructors in drawing and crafts.

Since 1949, S.S.T.L. (The State Teachers' Training College for Drawing and Sloyd) has published a quarterly review called "Forming."

Art Training for Youth

While the principles of the new teaching have undergone a rich development in the primary schools, it must be said that, unfortunately, they have met with many difficulties in the high schools, where they have not even now won through.

There are many causes. The specialization which operates throughout makes it much more difficult for drawing and handwork to be coordinated with other subjects, and their teaching becomes too isolated from the rest of the school's educational activities.

It appears to be difficult to find suitable teachers outside the large town areas. The number of hours of art teaching needed in a school in a small town or rural area are insufficient to justify the appointment of a specialist teacher, that is, one who has gone through S.S.T.L. Therefore, use has to be made of available instructors, such as painters, engineers, or graduates who are interested in the subject but have had no specialized training. To solve this problem a proposition has been put forward that drawing and sloyd shall be recognized university subjects so that they could, for example, come within the group Mother Tongue and History, with Drawing and Sloyd as a subsidiary subject. It will then be easier to integrate these subjects, and we shall get teachers qualified both pedagogically and in art.

In the continuation schools, where the courses are from six months to two years, we have what are designated practical courses and trade training (orientation). In these schools there are great differences in the way in which drawing and sloyd are pursued. In many of them the pupils have only purely technical drawing, that is constructional plans in connection with sloyd, but no creative and free drawing. The art side of their education is neglected. But for these schools the State has gone in for training teachers along the lines which are in force at The State Teachers' Training College for Drawing and Sloyd, partly by giving a special eight months' course in handwork-drawing.

There are, however, signs which indicate that many teachers are beginning to react to these conditions. A proposal is under consideration for a new matriculation course where drawing, or a personal, creative activity, will be linked up with art appreciation and the history of art. But the problem in the high schools is always the demands of compulsory subjects and examinations, the battle for marks in order to enter the restricted professions. There can be no doubt that such tend-

necessitated a judgment psychological and artistic and the establishment independent of plans of teaching corresponding to the milieu to which they were destined.

Etablissement de l'Ecole normale d'Etat de professeurs de dessin et d'art artisanal

En conséquence, l'Etat fonda, en 1938, à Notodden, petite ville située à environ 100 kilomètres d'Oslo, une école normale pour les professeurs de dessin et d'art artisanal : L'Ecole normale d'Etat de professeurs de dessin et d'art artisanal (Statens sloyd- og tegnelaerer skole).

Les professeurs, possédant soit le diplôme de professeur soit un diplôme universitaire, purent y étudier des problèmes de psychologie, d'éducation et d'art et gagner une expérience pratique en ces sujets. Les cours sont d'une durée de un an; une partie des études concerne le dessin, l'autre est consacrée à l'art artisanal. L'enseignement est organisé de telle sorte que les professeurs suivant les cours de dessin ont également des cours d'art artisanal et vice versa. Tous les étudiants suivent la même base théorique : pédagogie, psychologie, compréhension des formes et du style, histoire de l'art et appréciation artistique, et l'évolution du dessin chez les enfants et les adolescents. La théorie est enseignée au moyen de conférences, d'expositions artistiques, d'art appliquée et de dessins d'enfants, elle comporte également un travail à faire dans la bibliothèque pour trouver la solution des problèmes. Des enfants d'âges divers sont instruits à l'Ecole normale, ce qui permet aux étudiants de s'entraîner à l'enseignement et à l'étude des enfants et de leurs façons de dessiner. Soixante étudiants-professeurs sont admis chaque année. Il faut bien souligner que l'enseignement que reçoivent ici les professeurs-étudiants vient s'ajouter à celui qu'ils ont déjà reçu en tant que professeurs. Nous estimons qu'ils doivent être des pédagogues d'ensemble aussi bien que des spécialistes. Les professeurs spécialisés ne sont pas nommés dans les écoles primaires, tout le personnel enseignant doit donc avoir reçu une formation générale. Des spécialistes, qui sont simplement des instructeurs en dessin et en art artisanal peuvent être nommés dans des écoles secondaires.

Depuis 1949 la S.S.T.L. (Ecole normale d'Etat de professeurs de dessin et d'art artisanal) publie une revue trimestrielle : "Forming".

Enseignement artistique de la jeunesse

Bien que les principes du nouvel enseignement se soient grandement développés dans les écoles primaires, il faut dire que, malheureusement, de nombreuses difficultés ont été rencontrées dans les écoles secondaires et la partie n'est pas encore gagnée.

Plusieurs raisons en sont la cause. La spécialisation qui y a cours ne permet pas de relier facilement le dessin et les arts artisanaux aux autres matières et leur enseignement devient trop isolé du reste du programme scolaire.

Il est difficile de trouver des professeurs ad hoc en dehors des grandes agglomérations. Le nombre d'heures d'enseignement ne justifierait pas la nomination d'un spécialiste, c'est-à-dire d'un professeur ayant passé par le S.S.T.L. Il faut donc utiliser les personnes disponibles : un peintre, un ingénieur, ou un licencié qui, certes, s'intéresse au sujet, mais qui n'a pas la spécialisation requise. Dans l'espoir de résoudre ce problème, il a été proposé que le dessin et les arts artisanaux soient considérés comme matières universitaires et puissent être ainsi admis dans le groupe Langue ou Histoire, par exemple, le dessin et les arts artisanaux étant sujets subsidiaires. Il serait ainsi plus facile d'intégrer ces matières et nous aurions des professeurs qualifiés en pédagogie et en art.

Nous avons dans les écoles complémentaires des cours appelés cours pratiques et d'orientation professionnelle. Le dessin et les arts artisanaux y sont enseignés de façon très variable; dans quelques-uns d'entre eux, les élèves reçoivent une instruction purement technique du dessin, mais non du dessin libre ou créateur. Le côté artistique de leur éducation est négligé. Pour ces écoles, l'Etat poursuit en partie le même plan que pour l'Ecole normale, en donnant un cours spécial d'art artisanal qui dure huit mois.

Les professeurs commencent à réagir à ces conditions : une proposition est à l'étude pour l'établissement d'un nouveau cours dans lequel le dessin ou une activité créatrice personnelle seraient liés à l'appréciation artistique ou à l'histoire de l'art. Mais dans les écoles secondaires, le problème vient toujours du fait que certaines matières sont obligatoires et de l'exigence des examens, de la bataille des points pour l'entrée

encies are harmful to the development of the pupils. Fortunately, there are now many who see this and who think that for the unfolding of the pupils' personalities it is necessary that their emotions be stimulated and that they take part in creative activity. In the Norwegian gymnasium (colleges) hitherto, we have never had drawing and sloyd and any introduction to art and to the artistic evaluation of pictorial art has been at a minimum.

We have, however, much lively discussion on school regulation and organization. Plans are being considered for a new type of youth school which shall grow as a differentiation of the course within the existing three-year high school. The proposed youth school is limited to a two-year course. In a school of this type it should be possible to find room for suitable art teaching by a reasonable utilization of drawing and sloyd with history and the history of culture, and here the question of teachers will be taken upon a broad basis. Here the S.S.T.L. comes into the picture again in that new categories of teachers will be needed whose training must include the creative subjects.

(Translated from Norwegian)

ADVENTURE IN A SECONDARY SCHOOL

OSAMU MURO



For more than fifteen years art has been a part of our secondary school program in Japan. However, with pupils, teachers, and parents placing major emphasis on academic subjects, art teachers were inclined to feel that art was not very important. They derived their chief satisfactions from the "talented" pupils who benefited from the art program.

During the last decade a revolutionary change has been going on in the field of art education. An increasing proportion of art teachers are convinced that art can be something more than what they thought before. Not only is it an essential field through which adolescents can develop their personalities, but it is within their potentialities to produce work of charm and vigor and, what is more, work that surpasses in attractiveness that of younger children. This is contrary to popular belief, for most people, including art teachers themselves, have held that when children reached to a certain age they became less interested in art expression and the quality of their art work withered, and that these developments were rather natural and inevitable.

A few progressive art teachers who had placed greater importance on art have undertaken new, wonderful experiments in the teaching of art. What happened in Japan? How was this revolutionary change made by the minority of art teachers?

If we ask the boys and girls who enter secondary schools what they learned about art in their primary schools, they may answer, "We made still-lives, landscapes and sometimes portraits." At least these were what they did mostly during the last two years there. And if, as a first art assignment in the secondary school, students are encouraged to draw what they want, the results are always disappointing. All we can see in their work are timid or violent strokes, meaningless colors and figures with little or no movement. We know that at least few of talented pupils could have painted "good landscapes" if they were told to go out of the classroom, because they know how to forge landscapes painted by adult artists. However, the results which most of the pupils wish to attain appear to be entirely out of their reach. Anyone looking

aux professions restreintes. Il est bien certain que ces tendances sont nuisibles au développement des élèves. Heureusement beaucoup de personnes s'en aperçoivent qui estiment que, pour développer la personnalité des enfants, il est nécessaire de stimuler leurs émotions et qu'ils doivent se livrer à des activités créatives. Dans les collèges norvégiens, il n'y avait, jusqu'à présent, pas de dessin ou d'art artisanal, et tout enseignement de l'art d'appréciation artistique était réduit au strict minimum.

Des discussions très actives ont lieu concernant les règlements et l'organisation scolaires. Des projets sont à l'étude par lesquels un nouveau type d'école qui différera de l'école secondaire existante déjà et qui dure trois ans. Les écoles de jeunesse proposées ne dureront que deux années. Dans une école de ce genre, il serait possible de trouver place pour l'enseignement de l'art en rattachant le dessin et l'art artisanal à l'histoire de l'art ou à l'histoire de la culture, et la question professeurs serait ici étudiée sur une base plus large. La S.S.T.L. aurait sa place dans ce projet, car de nouvelles catégories de professeurs seraient nécessaires, qui devraient comprendre les arts créateurs dans leur formation.

(Original norvégien)

EXPERIENCE TENTEE DANS UNE ECOLE SECONDAIRE

OSAMU MURO

Il y a plus de quinze ans que l'art fait partie du programme d'études secondaires au Japon. Cependant, par suite de l'attitude d'élèves, de professeurs et de parents qui accordaient une plus grande importance aux sujets académiques, les professeurs d'art inclinaient à penser que l'art n'était pas très important. Leurs principales satisfactions leur venaient d'élèves "doués" qui tiraient profit du programme d'art.

Depuis une dizaine d'années, une révolution s'accomplit dans le domaine de l'éducation artistique. Des éducateurs d'art en nombre grandissant sont convaincus que l'art peut avoir une plus grande place qu'il n'a eue jusqu'à présent, que c'est non seulement une activité essentielle par laquelle les adolescents peuvent développer leur personnalité mais qui leur permet de produire un travail surpassant en attrait celui de jeunes enfants. Ceci va à l'encontre de l'opinion populaire puisque presque tout le monde, y compris les professeurs d'art eux-mêmes, estimait jusque là que les enfants, passé un certain âge, perdaient leur intérêt pour l'expression artistique, que la qualité de leur art s'étiolait et que cette transformation était normale et inévitable.

Quelques professeurs d'art, qui accordaient à l'art plus d'importance, ont entrepris dans l'enseignement artistique de nouvelles et merveilleuses expériences. Que s'est-il passé au Japon? Comment une minorité de professeurs d'art a-t-elle pu opérer ce changement?

Si nous demandons aux enfants entrant à l'école secondaire ce qu'ils ont appris en art à l'école primaire, il est fort possible qu'ils répondent : "Nous avons fait des natures mortes, des paysages et quelques fois des portraits." C'est du moins ce qu'ils ont fait la plupart du temps durant les deux dernières années qu'ils y ont passées. Et si, lors de la première classe d'art à l'école secondaire, l'on encourage les enfants à dessiner ce qu'ils veulent, les résultats sont toujours décevants. Tout ce qu'on trouve dans leur travail, ce sont des traits timides ou violents, des couleurs insignifiantes et des figures avec peu ou point de mouvement. Nous savons que quelques-uns des élèves doués auraient pu peindre de "bons paysages", si on leur avait permis de quitter la classe, car ils savent "forger" des paysages peints par des adultes. Mais la plupart des résultats que les élèves souhaitent atteindre semblent être totalement hors de leur portée. N'importe qui, regardant leurs dessins, pourrait entendre leurs protestations muettes : "Je ne sais pas dessiner. Ne me faites plus dessiner."

C'est dans de telles conditions que les professeurs des écoles secondaires doivent commencer leur enseignement de l'art. Et Monsieur Ikuo Kimizu ne fait pas exception. Mais Monsieur Kimizu est un progressiste qui a débuté dans l'enseignement de l'art voici quelques années et qui a brillamment démontré ce qui peut être fait; il a obtenu un résultat miraculeux. Il mettait en doute la croyance populaire selon laquelle les adolescents produisent des travaux artistiques sans

at their pictures might hear their voiceless protest saying, "I can not draw. Let me draw no more."

It is under such conditions as these that art teachers of secondary schools have to start their teaching of art. And in this regard Mr. Ikuo Kimizu is no exception. But Mr. Kimizu, a progressive individual who started teaching art a few years ago, has brilliantly demonstrated what can be done and has attained a miraculous success. He doubted the popular belief that adolescents produce uninteresting works of art. In the *Handbook of Art Education*¹, he is quoted as saying, "Thanks to my innocence I hoped to do something different from what had been believed."

He started his experiment by investigating his pupils' art work. There were various types. One type was largely made up of imitations of the work of academic water color painters done by students who felt that "art must be like this." Others made violent use of colors and strokes which might have misled some "self-proclaimed modern artists" to appreciate their work as dynamic painting. Still others were rather childish and introversed. But he saw none which could be said to be the sound art work of early teenagers who looked at life with confidence and clarity.

While studying his pupils' art he did not fail to bear in his mind the interrelations between their work and their psychological conditions. Through his study he concluded that all of his pupils were faced with the difficulty of overcoming problems developed before adolescence and that these affected the quality of their art. He further believed that the reason they became less interested in art expression was that their creative powers had withered through the oppressive education they had been given as children. He says, "I do not think that they have little interest in drawings and paintings. If they are not interested, it may be because they are not creating their own art. Perhaps this is the fault of art teaching method which impeded their mental growth by prohibiting their desire of expressing what they really wanted."

Once the cause of the difficulty was located it became possible for him to find ways to remove it. It was understandable that first of all he tried to get rid of any feeling of oppression in his classroom and to give the pupils a free, cheerful, and humorous atmosphere. He proposed that his pupils not call him 'teacher' but 'Mr. Kimizu,' hoping that they would not feel any authority from him but would enter into a friendly relationship. (Ordinarily in Japan teachers are called 'Sensei' literally meaning teacher instead of Mister so and so.) This proposal required courage and it shocked the pupils. He reports that it took some time before one of them began to call him 'Mr.' But once started, it spread rapidly among them all. He explains why he made this trifling but difficult proposal: "I believed that free, humorous feeling among the class was the only fertile ground for pupils' creative power. Children by nature have this sense of humor. But I knew they would hide it tightly as soon as they met their teacher's authority."

In beginning his work with each new class Kimizu encouraged his pupils to paint any pictures they wanted, although he suggested that they not paint from nature. He never criticized any of their work but always praised them. All he wanted to do was to rid the pupils of their anxiousness to please their art teacher. By and by they began to realize that their art teacher did not mind what they drew and painted. Then the pseudo-adult art gradually disappeared from the class, and its place was taken by art work so childish that one might think it was done by nine-year-olds.

Kimizu soon found that all his pupils were more interested in art than before and were drawing more pictures. The more they drew the more they wanted to draw. "Being encouraged by their art work, my pupils seemed to mature," he says, "and they ceased to draw such expressionless pictures as they did when they entered secondary school. They express in their art work anything they wanted to do; they often express their fears, anxieties, and distress, as though they were vomiting them through art."

Observing his pupils' work Kimizu became more interested in looking into their mental problems, which he thought were often expressed in their art work. "I realized the necessity of studying their art more carefully," he reports, "and when I saw something unusual in a pupil's

intérêt. Dans le livre "Manuel d'éducation artistique"¹ est mentionnée cette phrase de lui : "Dans mon ignorance, j'espérais faire quelque chose de différent."

Son expérience débuta par un examen du travail artistique de ses élèves. Divers genres s'y trouvaient. L'un consistait surtout en imitations du travail d'aquarellistes académiques, exécuté par des élèves qui trouvaient que l'art doit être "comme cela". D'autres faisaient un usage violent des couleurs et des traits qui auraient pu faire dire à de soi-disant artistes modernes que cet art était une peinture dynamique. D'autres encore étaient enfantins et introversés. Mais il ne vit aucune œuvre dont on aurait pu dire que c'était de bon travail artistique, fait par des adolescents qui regardaient la vie clairement et avec confiance.

Pendant cette étude du travail artistique de ses élèves, il n'oubliait pas la relation qui existe entre leur travail et leur état psychologique. Il conclut de ses études que la plupart de ses élèves devaient surmonter des problèmes datant d'avant l'adolescence et que ceci avait affecté la qualité de leur art. De plus il était persuadé que la raison pour laquelle ils perdaient tout intérêt pour l'expression artistique était le flétrissement de leurs pouvoirs créateurs, causé par l'éducation opérante qu'ils avaient subie étant enfants. Il déclare : "Je ne crois pas qu'ils ne s'intéressent plus au dessin ou à la peinture. S'ils ne montrent pas d'intérêt, c'est parce qu'ils ne créent pas leur art propre. Cela provient de la méthode d'enseignement artistique qui a empêché leur croissance mentale en leur interdisant de s'exprimer comme ils le voulaient."

Une fois la difficulté localisée, il lui devint possible de la supprimer. Bien entendu, il chercha à supprimer de sa classe toute sensation d'oppression, mais au contraire à créer une atmosphère libre, gaie et pleine d'entrain. Il proposa à ses élèves de l'appeler, non pas "professeur" mais "Monsieur Kimizu", espérant ainsi diminuer l'impression d'autorité et la remplacer par des liens plus souples. (Au Japon, les professeurs sont appelés "Sensei", littéralement professeur, au lieu de Monsieur Un Tel.) Cette proposition nécessitait un certain courage et elle choqua les élèves. Il rapporte qu'un certain temps s'écoula avant que l'un d'eux se risquaient à l'appeler "Monsieur", mais une fois l'exemple donné, il fut rapidement suivi par les autres. Kimizu explique pourquoi il fit ce changement, petit, mais difficile : "Je croyais fermement qu'une atmosphère libre et gai était le seul sol fertile dans lequel pouvait se développer le pouvoir créateur des élèves. Par nature, les enfants ont ce sens de gaieté libre. Mais je savais qu'ils le cachaient soigneusement s'ils ressentaient l'autorité du professeur."

En commençant son travail avec chaque nouvelle classe, Kimizu encourageait ses élèves à peindre tout ce qu'ils voulaient, bien qu'il leur suggérait de ne pas peindre d'après nature. Il ne critiquait jamais leur travail et le louait toujours. Il désirait que ses élèves se débarrassent du désir de plaire au professeur. Peu à peu les enfants se rendirent compte que leur professeur d'art n'attachait pas d'importance à ce qu'ils dessinaient ou peignaient; alors le travail pseudo-adulte disparut de la classe et fut remplacé par un travail qui aurait pu être celui d'enfants de neuf ans.

Kimizu s'aperçut bientôt que ses élèves s'intéressaient plus à l'art qu'auparavant et dessinaient davantage. Plus ils dessinaient, plus ils voulaient dessiner. "Encouragés dans leur travail artistique, mes élèves semblaient mûrir," dit-il, "ils cessèrent de faire des dessins sans expression, comme ils le faisaient depuis leur début à l'école secondaire. Dans leur travail artistique, ils exprimaient tout ce qu'ils désiraient faire; ils exprimaient souvent leurs craintes, leurs angoisses et leur détresse, comme s'ils le rendaient" par l'art."

En observant le travail de ses élèves, Kimizu s'intéressa davantage à leurs problèmes moraux, qu'il lui semblait voir souvent exprimés dans leurs œuvres. "Je me rendis compte qu'il était nécessaire d'examiner plus soigneusement leur travail artistique," rapporte-t-il, "et lorsque je voyais quelque chose d'inhabituel dans le travail d'un élève, il y avait toujours une raison: c'est à ce moment que je vis combien nombreux étaient les adolescents qui exprimaient leur frustration." Un élève, considéré comme étant très doux par ses parents et par ses autres professeurs, peignait des œuvres violentes, tandis qu'un autre, indis-

¹ "Handbook of Art Education" edited by O. Muro and others, published in 1955 by Kaneko Shobo, Tokyo.

† "Manuel d'éducation artistique" édité par O. Muro et divers auteurs, publié en 1955 par Kaneko Shobo, Tokyo.

art it was found that there was a certain reason for it. It was at this stage that I became aware of how many of our immature teenagers expressed their frustration repressed by society." One pupil who was considered by his parents and by other teachers to be extremely meek drew violent pictures, while another, an extremely unruly boy who was beyond his teachers' control, expressed psychological fears in all his paintings.

As his art teaching went on and pupils' emotions began to appear in their art, Kimizu noticed many of them showed a considerable change in their behaviors. The meek boy developed resistance, a shy girl became bold, and many who had never talked in meetings began to argue courageously. There came a sort of disorder in his class. He did not mind this, because he presumed it as a passing and necessary step. He says, "I thought that they were satisfying their need which had never been satisfied before. It was their need for childish behaviors which had been imprisoned in their psychology for a long time. This need might have come from their deep-rooted frustration which had been created by prohibitions and interventions imposed on them by adults. I thought they were then restoring their own active power in the childish manner under the atmosphere of freedom established in the class. This is the stage when we art teachers have to understand their psychology and to put them in more free, encouraging atmosphere. If the relationship between art teachers and pupil is to be maintained in a good manner, the pupils will show more interest in drawing pictures. Now they are no longer afraid of facing difficulties both in their art and in their lives, and of fighting to overcome them. I believe now they can redirect their creative powers toward self-control. Then gradually a more delicate elaboration and balanced tone will take the place of the previous feeling of restlessness on their art work."

Kimizu says that it took him around six months to bring his pupils to this stage. "Though I should say this period was a preparatory stage for the teaching of art, I think it was the most important period for the further development," he says. The early adolescents could thus emerge from their childhood by discharging their frustrations created in their childhood. They continued their art activities and matured under Kimizu's encouragement throughout their school life.

Two years later, in 1952, when art work of these pupils was exhibited at the pilot seminar held by the "Society for Creative Art Education," in Japan, all the participants were shocked by its unusual quality. The art teachers who met to exchange ideas and report on new experiments on the teaching of art had never seen before such varied work by secondary school pupils. Each was vivid, delicate, and sincere and filled with the emotion of early adolescence and the reality of the lives of the students. Furthermore, the work was definitely different from that of young children and adults.

Other art teachers who attended this same seminar, and who had also succeeded in their art teaching in the secondary schools, agreed that art is not only a subject in which pupils created art work but also a wonderful opportunity for enhancing their personalities.

I do not hesitate to say that Kimizu's greatest achievement is not his success in his art teaching, but his success in educating his pupils through art. It is quite true in his case, that the art work created by his pupils are the by-products of his education, which are also the real pieces of art. It is also true that the by-products of education through art are often superior in their aesthetic qualities to those products which are made only for the sake of art.

disciplined and that his professor never succeeded in controlling, expressed fears and psychological problems in all his paintings.

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(Original English)

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IN ART THERE ARE NO FOREIGNERS

CROSBY HODGMAN



I know how fortunate I am. I happen to be headmaster of a school where we can develop the kind of art program we believe in, combine it with a program in international education in which we also believe, and carry it out in about as beautiful a building as one could wish. Don't feel sorry for me.

The Beaver Country Day School in Chestnut Hill, Massachusetts, U.S.A., is reasonably prosperous. Our art facilities are replete and wonderful. We have a studio eighty feet long, a shop nearly as large, four smaller work rooms, and all the equipment an art teacher could want. As far as I am concerned, this, my friends is it.

The school was started about thirty years ago when some Boston parents established an institution based on more progressive educational methods under the direction of Eugene Randolph Smith. I came here in 1943 and things were changed little; we merely tried to meet new conditions and different times. It is a girls' school with more than four hundred students.

The value of creative activities in the development of the personalities of young people is still basic in our philosophy. Art, Music, Drama and the Dance are not extra curricular or special subjects that are so often considered of casual importance in many schools. The academic subjects are, of course, in no sense neglected, but it is the creative power of the arts that we believe vital to the development of the spirit.

Of course, beauty is a thing of the spirit, and that spirit can be present in a barn and absent in the most opulent of buildings. A couple of years ago I visited an exhibition of art work by students of Eton College. That most famous of British public schools was demonstrating the creative power of its boys—and nothing could have been duller. Their teacher of art was, it seems, more interested in penmanship than in painting, and his attitude was reflected in the work of his students.

That same summer, A. B. Clegg, Chief Education Officer of the West Riding Section of Yorkshire took me to some of the schools in his district. There in buildings so ugly the dawn star must have shuddered with horror I found classroom walls glowing with beauty. Because of the inspiration of a teacher or school principal the children knew no awkward age. There was no die-back of creative power at adolescence.

So we have our plant, our program and our faculty. A word about our teachers perhaps indicates best our desire for our students to have a deep and creative experience in the arts. There are three teachers of arts and crafts, two full-time music teachers, and in addition several part-time teachers, two drama teachers, and a teacher of the modern dance.

Every girl spends at least one period a week in the studios, at least a period participating in the music program, and during the school year we want every girl to appear in a dramatic, dance or music production. We believe our school should be a combined studio, workshop and museum. The inspiration we draw from the arts enriches our lives and gives life its deeper meaning.

For art is not merely something an individual says to another, it may well be and often is, the expression of a people.

The world has become one neighborhood. Rangoon, Melbourne or Hong Kong—these cities are not much further away than the corner

L'ART NE CONNAIT PAS DE FRONTIERES

CROSBY HODGMAN

Je sais combien je suis fortuné. Je me trouve être le directeur d'une école dans laquelle il nous est possible de développer librement un programme artistique auquel nous croyons et l'associer à un programme d'éducation internationale qui nous tient également à cœur; de plus, nous le mettons à exécution dans le plus bel immeuble qu'il est possible de souhaiter. Ne vous apitoyez donc pas sur moi!

La "Beaver Country Day School", Chestnut Hill, Massachusetts, U.S.A., est raisonnablement prospère. Nous enseignons l'art dans des conditions excellentes. Nous possédons un studio de 24 mètres de long, un atelier presque aussi grand, quatre autres ateliers plus petits et tout l'équipement que peut désirer un professeur d'art. Ceci, mes amis, c'est, pour moi, LA PERFECTION.

L'école a débuté il y a une trentaine d'années par la création d'une institution basée sur une éducation progressiste et placée sous la direction de Eugene Randolph Smith; les fondateurs étaient des parents d'élèves de Boston. J'y entrai en 1943 et peu de modifications ont été nécessaires; nous nous sommes seulement efforcés de nous adapter à des conditions et à des temps nouveaux. Beaver Country Day School est une école de filles qui compte plus de quatre cents élèves.

Notre philosophie est toujours basée sur la valeur que présentent les activités créatrices pour le développement de la personnalité des jeunes. L'art, la musique, l'art dramatique et la danse ne sont pas hors du curriculum, ni considérés comme des sujets à part comme il en est souvent le cas dans d'autres écoles. Les sujets académiques ne sont en aucune façon négligés, mais nous estimons que le pouvoir créateur des arts est d'une importance vitale pour le développement du caractère et de l'esprit.

En effet, la beauté est chose de l'esprit et peut aussi bien se trouver dans une humble grange qu'être absente des immeubles les plus opulents. Il y a deux ans, j'ai visité une exposition de travaux artistiques exécutés par les élèves du Collège de Eton. Cette école, la plus fameuse des écoles privées d'Angleterre, démontrait le pouvoir créateur de ses élèves, et rien n'aurait pu être plus morne. Il semblait que leur professeur s'intéressait plus à l'art d'écrire qu'à l'art de la peinture, et cet état d'esprit se reflétait dans le travail de ses élèves.

Ce même été, Monsieur A.B. Clegg, Directeur de l'Education du district de West Riding, dans le Yorkshire, me conduisit dans diverses écoles de son district. Là, dans des bâtiments si laids que l'étoile du matin devait en trembler d'horreur, j'ai trouvé des murs de classes resplendissants de beauté. Grâce à l'inspiration d'un professeur ou d'un directeur, les enfants ne connaissaient pas d'âge ingrat; pas de déclin dans le pouvoir créateur de l'adolescence.

Ainsi donc, nous avons notre chantier, notre programme, notre faculté. Quelques détails concernant nos professeurs marqueront peut-être mieux notre désir de donner à nos élèves une expérience des arts profonde et créatrice. Nous avons trois professeurs d'art artisanal, deux professeurs de musique enseignant à plein temps et plusieurs autres enseignant à mi-temps, deux professeurs d'art dramatique et un professeur de danse moderne.

Chacune des élèves doit assister, au moins une fois par semaine, à une classe dans les studios et consacré également au moins une séance au programme musical; de plus, nous tenons à ce que chacune prenne part durant l'année scolaire à une production d'art dramatique, de musique ou de danse. Nous estimons que notre école doit être une combinaison de studio, d'atelier et de musée. L'inspiration qui vient de la pratique des arts donne à la vie son sens profond et enrichit nos existences.

Car l'art n'est pas seulement ce qu'un individu dit à un autre, mais c'est aussi, et très souvent, l'expression d'un peuple.

L'univers est devenu un voisinage. Rangoon, Melbourne et Hong-Kong ne sont guère plus éloignées que la pharmacie du coin. Elles ne sont plus des lieux distants et hors de portée. On se rend à Paris pour le week-end, et ce qui se passe dans une petite île de la Méditerranée concerne le monde entier.

Il est des écoles qui ont la chance de compter parmi leurs élèves

drugstore. There are no longer any out-of-the-way places. People fly to Paris for a weekend, and what happens at a small island in the Mediterranean concerns the whole world.

There are schools fortunate enough to have in their student bodies boys and girls from many countries, such as the International School at Geneva, Switzerland, or the elementary school of SHAPE near Paris. Most institutions, however, can only be international in spirit and attitude; it is rare to have a "foreigner" in the student body.

We must, of course, create an attitude in which there are no foreigners, only people from other countries who may differ from us in some ways but have so much in common that the differences do not matter.

We at Beaver Country Day School sponsor a foreign student to spend a year with us. We are affiliated with the Lycée for girls at Chambéry, France. We hold an international day every fall, with several hundred boys and girls as guests from neighboring independent, public and parochial schools. The discussion leaders this year consisted of about twenty teachers from all over the world who were studying at Harvard University.

Then, too, we invite students from other countries who are studying at the universities in Greater Boston to spend a day with us. We are eager to participate in the teacher exchange program. There is also our international art exhibition program which will be of greater interest to the readers of this journal.

Two exhibitions, one by the students of the Lycée at Sèvres, near Paris, France, and a second, nearly sixty paintings by children in the Far East are now on tour after having first been shown in our school. We brought over one hundred fifty paintings by British children last year, and another show has been arranged for next year. Art speaks, like music, a universal language. Through the art work by children of other countries our students realize how much they have in common. When I see a few students discussing a painting by a boy who lives in Indo-China they are not speaking of a foreigner, but of someone like themselves who has something to say and has said it in a language everyone understands. Wars are not going to end because of this, but any contribution to a world where there is a community spirit, where there are no frontiers, is certainly an improvement on the world we have at present.

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des enfants de divers pays; telles sont l'école internationale de Genève (Suisse) ou l'école élémentaire du SHAPE, près de Paris. Cependant la plupart des institutions ne peuvent être internationales qu'en esprit et en tendance; il est rare d'avoir un "étranger" dans le corps étudiant.

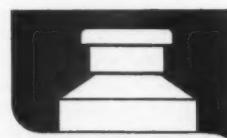
Il est évident que nous devons créer un état d'esprit pour lequel il n'y a pas d'étrangers, mais seulement des gens d'autres pays qui peuvent différer de nous sous certains rapports, mais avec lesquels nous avons tant en commun que les différences ne comptent pas.

Chaque année Beaver Country Day School prend en charge un étudiant étranger qui vient passer un an à l'école. Nous sommes affiliés au Lycée de Jeunes Filles de Chambéry, France. Chaque automne nous organisons une journée internationale durant laquelle plusieurs centaines de filles et de garçons, venant d'écoles du voisinage, sont nos invités. Cette année, les chefs des groupes de discussion étaient vingt professeurs de divers pays qui étudiaient à l'université de Harvard.

Nous invitons également des étudiants de pays étrangers se trouvant dans les universités de la région de Boston, à passer une journée chez nous. Nous souhaitons vivement prendre part au programme d'échange de professeurs. Nous avons également un programme d'exposition artistiques qui devrait particulièrement intéresser les lecteurs de ce journal.

Deux expositions sont en circulation, après avoir débuté dans notre école : l'une se compose de travaux d'élèves du Lycée de Sèvres, France l'autre d'environ soixante dessins d'enfants d'Extrême-Orient. L'année dernière, nous avons fait venir cent cinquante dessins exécutés par des enfants britanniques et une autre exposition est organisée pour l'année prochaine. L'art, comme la musique, parle un langage universel. Par l'intermédiaire des travaux artistiques d'enfants d'autres pays que le leur, nos enfants se rendent compte de ce qu'ils ont en commun avec eux. Lorsque quelques élèves discutent autour d'une peinture exécutée par un jeune indochinois, ils ne parlent pas d'un étranger, mais de quelqu'un qui leur ressemble, qui a quelque chose à dire et qui le dit dans un langage que tout le monde comprend. Cela n'empêchera pas les guerres de se produire, mais toute contribution apportée à un monde sans frontières et dans lequel existe un esprit de communauté, est un stimulant pour l'amélioration du monde dans lequel nous vivons actuellement.

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ART EDUCATION AND ADOLESCENCE

SIMONE GRUNER



The education of a child through art must be considered as a means of developing his personality and of enabling him to reach a balance in his own individual behaviour. The child is able to live his child life, quite different from that of the adult, thanks to education through art which gives him the means of expressing and of exteriorizing his own private world.

This private world of the child is intruded upon repeatedly and unavoidably by adults. As he gets in touch with the outside world, the child gradually learns not to be himself any more, to leave his own secret world; he waits passively for an enrichment from outside. It is often the school which has this effect, and if teaching is too passive, it prematurely hurries the child into a crisis which leads him into adolescence.

Leaving his world for that of the adult, the child, undergoing physical as well as psychic disturbances, enters a provisional state, a chrysalis. A great bashfulness surrounds the personality which he leaves in a half-sleep, buried in secret depths where it will await a possible awakening in his adult life.

Adolescence cannot be a state of "opening-out" when it is a transitory period of balance-seeking through others and amongst others. Often, feeling inferior to the adult, the adolescent is sensitive to those influences which he either accepts because he believes in established facts and in the notions he has learned, or which he refuses with a revolt which is more a wish to contradict than a really critical reaction.

At what must art education aim therefore at this important period of the child's formation? A good many educators have watched with awe their most gifted pupils lose their gift and their taste. Many young people lose the joy they used to take in creating, in painting, and to those hours which used to be so precious they prefer sports or other more virile or intellectual activities. Others lose their freshness or their simplicity and give themselves up to servile copying or valueless drawings, despising their own immature work.

However, art education can be most useful for educating those adolescents who are drawn to it and not necessarily instructing or teaching them a professional activity, this being quite a different problem. Broadly speaking, art education is education by the means of art and as such, it promotes a deepening of individual culture, an affirmation of the personality.

Obviously, art education must vary according to the young people for whom it is destined. The experiences referred to below concern work done in Morocco during the last few years.

For adolescents who receive a western education, and particularly those who have painted freely during their childhood, it is not possible to prolong artificially the childish period of art, for its educative and artistic value mainly comes from a spontaneous and delightful style springing from a pure heart. If, on the one hand, the drawing of a child moves us, from the aesthetic point of view, by its plastic unity, on the other hand, the work of the adolescent is mediocre, disappointing and no longer delights anybody. But should he be stopped just because he is in a difficult period? Should that be an excuse for instilling in him set rules which would crystalize his evolution?

L'ÉDUCATION ARTISTIQUE ET L'ADOLESCENCE

SIMONE GRUNER

L'éducation de l'enfant par l'art doit être considérée comme un moyen de développer sa personnalité propre et de lui permettre de parvenir à un équilibre dans son comportement individuel. En trouvant un moyen d'expression, d'extériorisation de son monde intérieur, l'enfant, grâce à cette éducation par l'art, doit être mis en mesure de vivre sa vie d'enfant, bien différente du monde de l'adulte.

Ce monde intérieur de l'enfant est peu à peu violé par des interventions répétées et inévitables des adultes. Au fur et à mesure qu'il prend contact avec le monde extérieur, l'enfant apprend à ne plus être lui-même, à laisser dormir son domaine secret; il attend passivement de l'extérieur un enrichissement. Par la force des choses et souvent malgré elle, l'école joue ce rôle et, si l'instruction est trop passive, elle précipite prématurément l'enfant dans une crise qui le conduit à l'adolescence.

Quittant son domaine pour se tourner vers celui de l'adulte, l'enfant, soumis à des perturbations physiques autant que psychiques, entre dans un état provisoire, dans une chrysalide. Une grande pudeur enveloppe sa personnalité qu'il va laisser en demi-sommeil, enfouie dans des profondeurs secrètes et qui attendra un réveil possible dans sa vie d'homme.

L'adolescence ne peut être un épanouissement dans la mesure où elle est transitoire, où elle est une période de recherche d'équilibre à travers les autres ou au milieu des autres. Souvent soumis à un sentiment d'infériorité à l'égard de l'adulte, l'adolescent est sensible aux influences qu'il accepte, croyant aux choses établies et aux notions apprises, ou qu'il refuse par une révolte qui tient plus de la contradiction que d'un véritable esprit critique.

Que doit être l'éducation artistique en cette période importante de la formation ? Bien des éducateurs ont vu avec effroi leurs meilleurs éléments devenir stériles ou sans goût. Beaucoup de jeunes perdent la joie qu'ils avaient de créer, de peindre, et préfèrent à ces heures, jadis si précieuses, le sport, ou d'autres activités plus viriles ou plus intellectuelles. D'autres perdent leur fraîcheur et leur naïveté et se dissolvent dans un besoin de copie ou de dessins sans valeur, méprisant les œuvres d'enfants.

Cependant l'éducation artistique peut jouer un rôle non plus sur tous, comme elle le pouvait sur tous les enfants, mais sur ceux qui sont attirés par cette activité, en se plaçant encore sur le plan de l'Education de l'individu, et non sur celui de l'instruction ou de l'enseignement d'une technique professionnelle qui est un tout autre problème. Au sens large de l'expression, l'éducation artistique est une éducation par l'art et à ce titre elle permet un approfondissement de la culture personnelle, une affirmation du moi.

Elle doit évidemment prendre des formes diverses selon les jeunes auxquels elle s'adresse. On se référera ici à des expériences faites au Maroc au cours des dernières années.

Pour les adolescents qui reçoivent une instruction de forme occidentale et en particulier pour ceux qui ont peint librement dans leur enfance, il n'est pas question de prolonger artificiellement un art enfantin dont la valeur éducative et artistique est due au style spontané et charmant jailli d'un cœur pur.

En effet, si le dessin d'enfant arrive à nous émouvoir sur le plan esthétique par son unité plastique, par contre l'œuvre de l'adolescent est médiocre, déçoit et n'enchant pas personne. Mais est-ce là une raison de le faire faire parce qu'il est dans l'âge ingrat ? Ou de lui inculquer des règles immuables qui cristalliseraient son évolution ?

Il n'y a pas lieu d'interrompre le jaillissement spontané; certes, il devient moins riche, moins original et de lui-même l'enfant, aux alentours de 13, 14 ans, perd sa foi dans ses dessins; il se juge, il se décourage vite. Il faut alors l'aider à se nourrir, à s'enrichir, en lui proposant des activités différentes et variées, mais en continuant à développer son imagination et sa sensation propre.

The spontaneous gushing forth should not be interrupted. Of course, it becomes less rich, less original, and, of his own accord, the 13-14 year old child loses faith in his drawings; he is able to form a judgment on himself, is quickly discouraged. He needs to be helped, nourished, enriched, by using different and varied activities, but at the same time continuing to develop his own imagination and sense of feeling.

Adolescents have a need for analysis and some of them like to try their hands at the great problems of art. Words previously never mentioned: composition, harmony, style, rhythm, will be used through the opportunity of some work proposed by the educator.

A drowsy creative imagination will be reinvigorated by documentation. If the young people are brought into contact with excessive or primitive forms of art, they will retain their conception of freedom; some reproductions of masterpieces, the surrealism of a Jerome Bosch for example, will bring in evidence a fantasy they are ashamed to own. Having seen Aztec, Roman, Chinese or African Negro statuettes, they will gain a critical sense, accept the freedom of message of these works so different from the banal and conformist ideal which surrounds them and very often draws them.

Sessions of nature, observation will be most useful to help them discover the spirit of things, the detail which enchant, the style it gives rise to. To help them marvel at the unusual length of a face, at the way a leaf is attached to the branch, at the mixed lines of a still life, is more useful than the faithful reproduction of a model.

It is most essential that a child does not lose the possibility of re-creating and does not gain a cleverness which would warp his own personal vision. If there is re-creation in a work, there is fecund activity; if, on the contrary there is only servile copying, the effort will only have been passive and ineffective.

It will, therefore, be necessary to combine free exercises and set exercises through the means of varied techniques: free painting, engraving, monotype, china ink, modelling, etc., varying the sizes from the largest to the smallest and touching other auxiliary activities: theatre decoration, costumes, masks, frescoes, decoration on ceramics and other materials, and printing. Allowance must be made for the difference between the needs of art education and the rules for technical study and professional specialization. However, it will be necessary to stimulate the taste for research, so as to avoid carelessness and self-conceit, so that the child is gradually led to become more and more exacting with himself.

A lasting union must take place between intuition and intelligence.

This is the time when it is advisable to put the young in contact with the museum. If it is not over used, this can enrich the child by developing judgment, the critical sense, and enabling the child to understand the creative ideas of the artists. We must "let them go to the museum not as scholars, but as artists; not just with their mind, but also with their heart."

In those countries where there are no art museums, as in Morocco where only crafts museums have so far been created, travelling exhibitions are most successful: original works lent by museums or by contemporary artists, or reproductions chosen according to a given theme.

Visits were organized for young people of a same age level and of similar education; the organizer took each group round, calling for remarks and appreciations. She also would give a short lecture based on the works exhibited and on the cultural needs of the group.

A painting club was started in Rabat where young people of 15 to 25 years could meet under the leadership of an animator who would bring documentation on a subject suggested by one of the members and, if possible, in connection with a cultural or artistic activity of the town, such as, an exhibition or theatre, film or conference. Thus it was possible to go from Persian miniatures to Leonardo da Vinci, from modern tapestries to theatre décors, from abstract art to naïve art and Mayan art. During these meetings any one could speak or ask questions, thus strengthening his culture and deepening his knowledge.

Other groups of adolescents have come in touch with art education as attempted in Morocco. In this country, as in many others, a number of young people are still illiterate, or have had little contact with the outside world. In a way the formation of these young people is less artificial, for their own private world has been transformed only by contact with the society in which they have lived, and their creative possibilities retain a definite originality.

Les adolescents ont un besoin d'analyse et certains aiment accéder aux grands problèmes de l'art. Les mots jamais prononcés jusqu'alors de composition, d'harmonie, de style, de rythme, vont surgir à l'occasion d'un travail proposé par l'éducateur.

La documentation va aider et renouveler une imagination créatrice tombée en sommeil; mis en contact avec des arts excessifs ou primitifs plus qu'avec des formes d'art abouti ou épanoui, les jeunes garderont leur conception de la liberté; des reproductions d'œuvres de maîtres le surréalisme d'un Jérôme Bosch par exemple, leur mettront en évidence une fantaisie qu'ils n'osent plus avoir. Après avoir vu des statuettes aztèques, romanes, chinoises ou d'Afrique noire, ils arriveront à un sens critique et à une acceptation de la liberté du message de ces œuvres si différentes de l'idéal trop souvent banal et conformiste qui les entoure et vers lequel ils sont souvent attirés.

Les séances d'observation de la nature viendront utilement faire découvrir l'esprit des choses, le détail qui enchante, le style qu'il dégage, voir avec émerveillement la longueur démesurée d'un visage, l'attache d'une feuille sur la branche, les lignes emmêlées d'une nature morte est plus utile que la reproduction fidèle d'un modèle.

Il faut surtout que le jeune ne perde pas la possibilité de recréer et qu'il ne tombe pas dans une habileté qui fguisserait pour longtemps sa vision personnelle et profonde. Si dans son travail il y a re-création, il y a activité féconde; si, au contraire, ce n'est que copie servile, l'effort n'aura été qu'une passivité inefficace.

Ainsi il conviendra d'alterner les exercices de liberté et ceux de discipline, en proposant des techniques variées : peinture libre, gravure, monotype, encre de chine, modelage, en variant les formats du plus grand au plus petit, en s'étendant à d'autres activités voisines : décor de théâtre, maquettes de costumes, masques, fresques, décoration directe sur tissus, sur céramique, impression, mais en faisant la juste différence entre les besoins de l'éducation artistique et les règles de la spécialisation professionnelle et de l'étude technique. Cependant il sera nécessaire de donner le goût de la recherche, afin d'éviter la nonchalance, ou la suffisance, en amenant le jeune à devenir toujours plus exigeant avec lui-même.

Une union durable doit s'opérer entre l'intuition et l'intelligence.

C'est à ce stade que l'on peut conseiller de mettre les jeunes en contact avec le musée. Utilisé sans abus, il peut enrichir en développant le jugement, le sens critique, afin de faire saisir les intentions et les idées créatrices des artistes; "qu'ils abordent le musée non pas en érudits mais en artistes, non pas simplement avec l'esprit mais aussi avec le cœur."

Dans les pays où il n'existe pas de musée d'art, comme au Maroc, où seuls les musées d'art artisanal sont créés, des expositions itinérantes ont un vif succès : œuvres originales prêtées par des musées ou des artistes contemporains, reproductions sélectionnées autour d'un thème.

Les visites étaient organisées pour les jeunes de même âge et de même formation. L'animatrice promenait chaque groupe en provoquant des réflexions et des appréciations; elle faisait, aussi de courts exposés basés sur les exemples des œuvres présentées et conçus selon les besoins culturels de ce groupe.

Un club de peinture a été tenté à Rabat où les jeunes de 15 à 25 ans se réunissaient autour d'un animateur qui apportait une documentation sur un sujet dû à la curiosité de l'un des membres, rattaché si possible à une activité culturelle ou artistique de la ville : exposition ou théâtre, film ou conférence; on a pu ainsi passer de la miniature persane à Léonard de Vinci, des tapisseries modernes au décor de théâtre, de l'art abstrait à l'art naïf ou à l'art maya. Au cours des réunions, chacun prenait librement la parole, posant des questions, affirmant son sens critique et approfondissant sa culture.

L'éducation artistique tentée au Maroc a touché également d'autres groupes d'adolescents. En ce pays, comme en beaucoup d'autres, un nombre notable de jeunes est encore analphabète, ou n'a été mis que peu en contact avec le monde extérieur. La formation de ces jeunes est, à certains égards, moins artificielle, car leur monde intérieur s'est transformé au seul contact de la société au sein de laquelle ils ont vécu, et leurs possibilités de création gardent une originalité certaine.

The experiments were made either with groups of young girls of rural origin or of sub-proletarian background, or with young girls from the towns who have received religious instruction but, because of their patriarchal tradition, have not yet been involved in the present movement of evolution. Experiments were also carried on with young men, also of traditional Moslem culture, and they were extremely keen to find a means of expression new to them.

Illiterate adolescents, even more than children, need love and understanding in order to express themselves. A feeling of confidence is indispensable and the educator should promote this so as to overcome any bashfulness. He should also avoid imposing special forms. For a good many of these young people, personal discovery is a source of joy which promotes private harmony. As they had never painted, it was necessary to allow them total freedom: large sheets of paper, large paint brushes and pure paint. At first queer figures appeared, armless "tadpoles" in the midst of a strange world, hallucinating to our eyes. But very soon these tadpoles became solid signs and forms, firmly installed in an organized composition not conforming to our vision.

At times a theme may be given. For one class, the "model" was a great cageful of doves, surrounded by all kinds of plants, which was one day put in the studio. Twenty young Moroccan girls were able to look at and touch these birds, each of them discovering a particular feature: one saw the beautiful pink legs, ringed with grey and surmounted by feathered trousers; the other saw the beauty of the spread out wings; another discovered the embroidery of the plumage, whilst still another one only saw the geometrical pattern. On each painting was found again the trace of the inspiration and yet twenty different doves were born that day.

As for the adolescents of the second group, who had received a traditional education, it seemed necessary to begin with a decantation of the taste, often deformed by the deplorable influence of the cinema poster, and to give back to creation its original value. It was found possible to attach their activities to some legends or popular and very lively tales, or to poems, through the means of illustrations or the making of marionettes. Inspiration from nature was not excluded. The need to create has been renewed thanks to the use of various engraving techniques, painting on materials, decoration on ceramics. Some collective works can also be useful, frescoes to decorate small shops, or workshops or libraries of centres, or refectories.

Thus a naive art, rich and original, may come to life again.

If it needs encouraging through the means of documentation or of visits to museums, it is then necessary to offer numerous and varied examples and one must guard against giving a too definite or unique art culture which would be adopted under an immutable form as revealed truth.

What are therefore the results asked of art education thus presented to adolescents?

First of all one must seek to spread the joy of creating, of looking and of being sensitive to beauty. Then one must develop an artistic culture, a broader conception of the freedom of expression, a truer and more constructive sense of criticism.

Art education can also contribute to professional orientation of young people towards the artistic field, to the renewal of the taste for original creation in local arts and crafts, and through this, to bring about a renewal of a living popular art.



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Les expériences ont touché soit des groupes de jeunes filles d'origine rurale ou de milieu sous-prolétarien, soit des jeunes filles citadines qui ont reçu une culture religieuse et n'ont, de par leur tradition patriarcale, guère été mêlées encore au mouvement d'évolution actuelle, ou des jeunes gens également de culture traditionnelle musulmane, très désireux de trouver un moyen d'expression nouveau pour eux.

Les adolescents analphabètes ont, plus encore que l'enfant, besoin d'amour et de compréhension pour se trouver en état de s'exprimer; un climat de confiance est indispensable, que l'éducation créera pour vaincre les fausses hontes—en s'abstenant d'imposer des formes particulières; pour beaucoup de ces jeunes, la découverte personnelle est source de joie et génératrice d'harmonie intérieure. N'ayant jamais peint, ni vu de peinture, il était bon de leur donner une liberté totale, de grands formats de papier, de gros pinceaux et une peinture directe. On a vu d'abord surgir des personnages "têtards" sans bras, au milieu d'un monde étrange, hallucinant pour nos yeux. Mais vite ces têtards se sont transformés en signes et en formes solides et voulues, installés avec affirmation dans une composition organisée et originale, absolument pas conforme à notre vision.

Un thème peut être donné un modèle installé, comme cette grande cage de tourterelles, entourée de plantes de toutes sortes, qui fut un jour posée dans l'atelier; vingt jeunes filles marocaines ont pu regarder, toucher ces oiseaux; chacune y a vu un trait particulier : l'une, les adorables pattes roses baguées de gris, surmontées d'une culotte de plumes; l'autre, la beauté des ailes déployées; un autre, la broderie du plumage; une autre encore n'a vu que le schéma géométrique. Sur chaque peinture, on retrouvait la source d'inspiration et cependant vingt tourterelles de styles différents sont nées ce jour-là.

Chez les adolescents du deuxième groupe qui ont reçu une culture traditionnelle, il a paru nécessaire de commencer par une décantation du goût, souvent déformé par l'influence navrante de l'affiche de cinéma, et de redonner sa valeur à la création originale. On a pu rattacher les activités artistiques à des légendes ou à des contes populaires très vivants, ou à des poèmes, par des illustrations ou des fabrications de marionnettes. L'inspiration de la nature n'est pas exclus. Quelques techniques de gravure, peintures sur tissus, décors de céramiques, ont pu renouveler le besoin de créer. Des travaux collectifs peuvent aussi être fructueux, des fresques pour décorer des boutiques ou des lieux de travail, des bibliothèques de foyers ou des réfectoires.

Un art naïf, riche et original peut ainsi reprendre vie.

S'il convient de l'encourager par une documentation et quelques visites d'exposition, il faut présenter alors des exemples assez nombreux et variés, et se garder de proposer une culture artistique unique et trop définie qui serait adoptée sous une forme immuable comme une vérité révélée.

Quel résultat cherche donc définitive l'éducation artistique ainsi présentée aux adolescents ? D'abord, répandre la joie de créer, de regarder et d'être sensible à la beauté. Puis à développer une culture artistique, une plus grande compréhension de la création artistique, une plus large conception de la liberté d'expression, un sens critique plus vrai et plus constructif.

Elle peut aussi contribuer à l'orientation professionnelle des jeunes vers le domaine artistique, à la renaissance du goût de la création originale dans les artisans locaux, et par là même, aboutir à un renouveau d'un art populaire vivant.

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THE ART TEACHERS' ASSOCIATION OF TRINIDAD AND TOBAGO AND INTERNATIONAL CHILDREN'S ART

M. P. ALLADIN



As in various other countries, there are in our colony a few people who believe that education through art should be given the greatest attention if more complete individuals are to be produced by educational institutions.

The Art Teachers' Association of Trinidad and Tobago which is in its 7th year of existence has, as its aims, (a) to carry on or assist in carrying on a system of art education which would tend to make art—in its broadest sense—an important factor in all aspects of everyday life; (b) to foster interest in art activities—creative and appreciative—among children, parents and educators; (c) to organize activities for the improvement of members as teachers of art as well as artists.

Our main functions are the maintaining of a small library of books and periodicals on art education; the conducting of free art classes for children; the sponsoring of lectures and courses in art education; the organizing of free touring exhibitions of children's art works; conducting small picture appreciation schemes; writing articles on art education for the daily, newspapers and doing broadcasts on the same subject. There are further plans for the future.

The whole association is subdivided into small groups mainly to facilitate members who live in national geographical regions in order that they could operate at convenient centres. There are, at the moment, 12 groups but only about 8 of these function efficiently.

The British Council assists us in many practical ways. Our association is affiliated to the Society for Education Through Art in Great Britain. Both these bodies have always given us great moral support.

To arouse public interest we organize free touring exhibitions of children's art. These were, at first, limited to the works of children from all over the island but last year (1955) we held a show of works from other West Indian islands. In Port of Spain, the capital city, it was held during Art Education Week. This "Week" was successful to a great extent. We held an essay competition among school children, subject, "Why I like to draw and paint;" we had four radio broadcasts, and held exhibitions at eight centres in the island. During the "Week" we were allowed to solicit donations in aid of children in nearby islands stricken by a hurricane. Messages of good cheer and encouragement from distinguished art educationists abroad were read by officers of our groups at the opening of the various exhibitions. We are ever so grateful for the interest shown in us by such eminent people as Dr. Ziegfeld, Dr. C. D. Gaitskill, Dr. H. Read, Nan Youngman, Ronald Horton, and others.

This year we shall be holding a travelling exhibition of International Children's Art. Mainly paintings and drawings will be shown, first in Port of Spain for one week from November 26th and subsequently the exhibition will be held in at least ten centres in the colony and then go on to at least two other West Indian islands.

To collect the exhibits we wrote to the officer in charge of education in various countries asking for a maximum of 20 works by children aged 5 to 18 years. We requested that they send works which were

L'ASSOCIATION DES PROFESSEURS D'ART DE TRINIDAD ET DE TOBAGO ET L'ART ENFANTIN INTERNATIONAL

M. P. ALLADIN

Dans notre colonie, comme dans d'autres pays, il se trouve de personnes pour estimer que l'éducation artistique mérite la plus grande attention si l'on veut former des individus plus complets dans les établissements scolaires.

L'Association des professeurs d'art de Trinidad et de Tobago, qui existe depuis sept ans déjà, a pour buts (a) de poursuivre (ou d'aider à poursuivre) un système d'art dans l'éducation qui tendrait à faire de l'art—dans son sens le plus large—un facteur important de tous les aspects de la vie quotidienne; (b) de stimuler l'intérêt pour les activités artistiques—créatrices et appréciatrices—chez les enfants, les parents et les éducateurs; (c) d'organiser des activités tendant à accroître la valeur des professeurs d'art ainsi que des artistes.

Nos principales activités sont : l'entretien d'une petite bibliothèque de livres et de périodiques sur l'éducation artistique, l'organisation de classes d'art gratuites pour les enfants, l'organisation de conférences et de cours d'éducation artistique, et d'expositions itinérantes de travaux artistiques d'enfants, de séances d'appréciation d'art, la réduction d'articles sur l'éducation artistique pour les journaux quotidiens et la radio. D'autres projets sont à l'étude pour l'avenir.

L'Association est subdivisée en petits groupes afin de faciliter les activités des membres dans leur orbite géographique. Douze groupes sont déjà organisés, mais seuls huit fonctionnent de façon efficace.

Le British Council nous accorde une aide pratique sous diverses formes. Nous sommes affiliés à la "SOCIETY FOR EDUCATION THROUGH ART" de Grande-Bretagne. Ces deux organismes nous ont toujours accordé un grand soutien moral.

Dans le but d'éveiller l'intérêt du grand public, nous organisons des expositions gratuites de travaux d'enfants. Elles furent tout d'abord limitées aux travaux des enfants de l'île, mais l'an dernier (1955) nous avons organisé une exposition de travaux venant d'autres villes des Antilles. A Port of Spain, la capitale, elle eut lieu durant la "Semaine de l'Education artistique." Cette "Semaine" eut un grand succès. Les enfants furent invités à prendre part à un concours littéraire sur le sujet : "Pourquoi j'aime dessiner et peindre.", nous avons donné quatre programmes à la radio et organisé des expositions dans huit centres de l'île. Durant la "Semaine" nous avons été autorisés à rassembler des dons pour venir en aide aux enfants d'îles avoisinantes frappées par un ouragan. Lors de l'ouverture des diverses expositions, des messages d'encouragement venant de nombreux éducateurs d'art distingués de l'étranger, furent lus par des membres des bureaux de nos groupes. Nous sommes très reconnaissants de l'intérêt que nous ont montré des personnalités éminentes telles que Messieurs Edwin Ziegfeld, C. D. Gaitskill, Sir Herbert Read, Miss Nan Youngman, Mr. Ronald Horton, et d'autres encore.

Cette année nous organiserons une exposition itinérante d'art enfantin international. Elle comprendra surtout des peintures et des dessins. Elle sera à Port of Spain pendant une semaine à partir du 26 novembre, puis elle sera envoyée dans au moins dix centres de la colonie, et ensuite à deux autres îles des Antilles.

Pour rassembler les travaux, nous avons écrit au responsable de l'Education dans divers pays, demandant que pas plus de 20 œuvres, exécutées par des enfants de 5 à 18 ans, nous soient adressées. Nous demandions également que les envois soient représentatifs du travail d'enfants de ces âges, en insistant sur le fait qu'il n'était pas nécessaire de nous envoyer seulement le travail d'enfants "doués". Nous avons déjà reçu des envois de vingt pays différents. Les envois

typical of that done by children of the particular age-levels and stressed that it was not necessary to send works by "gifted" children only. So far, we have received favourable response from about 20 countries. Exhibits are very interesting indeed and prove that fundamental ideas about art education are being experimented with on a wide basis. However, there are indications that a few countries are still "teaching" pupils—along old-fashioned lines.

We are hoping to have at least one permanent exhibition of these international drawings and paintings and have asked countries to consider work sent us as being expendable.

In the past, the President of the Association—often in his official capacity as Art Officer—used his small collection of international children's works as illustrations when holding talks and discussions on art education at various educational institutions and with teachers' groups.

From our island we have sent children's works on request to organizations abroad, mainly as entries for international exhibitions—e.g., U.S.A., Great Britain, Japan and INSEA in Paris. We have requests for pictures from other countries and shall accede to them.

Maintaining an organization such as ours in a community such as ours is not an easy task. We are grateful for every bit of support—moral and otherwise—and we look into the future with hope.

sont très intéressants et montrent que des idées fondamentales en éducation artistique sont largement expérimentées. Il y a cependant quelques indications que certains pays emploient encore des méthodes surannées.

Nous espérons conserver au moins une exposition permanente de ces peintures et dessins internationaux et nous avons spécifié que les envois que nous recevront ne seront pas retournés.

Le Président de l'Association a souvent—dans sa capacité officielle—utilisé sa petite collection internationale de travaux d'enfants pour illustrer des conférences et des discussions sur l'éducation artistique, faites dans divers établissements scolaires et avec des groupes de professeurs.

Nous avons envoyé des travaux d'enfants de notre île à divers organismes de l'étranger qui nous en ont demandé, surtout pour des expositions internationales, entre autres, aux Etats-Unis, en Grande-Bretagne, au Japon et à l'INSEA, à Paris. D'autres pays nous en ont demandé et nous leur enverrons dès que possible.

Le maintien d'une organisation telle que la nôtre dans une communauté comme celle dans laquelle nous nous trouvons n'est pas chose aisée. Nous sommes reconnaissants pour toute forme d'appui, moral ou autre, et nous regardons vers l'avenir avec confiance. (Original anglais)

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EDITOR'S NOTÉ

Unfortunately, the French translation of the articles by Mr. Ap Boerma and Mr. Gunther Ott were lost enroute from Paris to New York. When this fact was discovered, the issue was long over due and preliminary tracings have not revealed them. There was, therefore, no alternative but to go ahead with the printing of the issue.

It is regreted that the French versions of these two contributions could not be included.

AVIS DE L'ÉDITEUR

Malheureusement les traductions françaises des articles par Mr. Ap Boerma et Mr. Gunther Ott ont été égaré en route de Paris à New York. Quand on a découvert ce fait, l'édition était déjà en retard un long espace de temps, et des recherches préliminaires ne les ont pas révélé. Il n'y avait pour cela pas d'alternatives que d'avancer avec l'imprimerie de l'édition.

Nous regrettons qu'il était impossible à renfermer la version française de ces deux contributions.

APPROACHES TO THE WORK OF ART IN HIGHER SCHOOLS

GUNTHER OTT

During the last few decades, analyses relating to pictorial, sculptural and architectural works (in the presence of reproductions or originals) belonged alternately to different classes in the German higher schools. Accordingly, fine arts were temporarily taught by the history teacher or the art historian—often very theoretically and with emphasis on the historical aspect—or elucidated literally during classes of German language. Although any teaching of artistic substance depends essentially on the teacher's own personality and artistic feeling, it is also quite evident that the appreciation of art is implemented in the different classes from an historical or literary perspective, e.g. the "what" of a picture interests more than the "how", the classification according to chronology or style weighs heavier than artistic content.

Therefore, we are happy to see that, thanks to the re-organization of Germany's public instruction, after World War II, the art educator is once more entrusted with the teaching of art appreciation. It ought to be pointed out that the teacher's training—and consequently his type—are changing and that such a change began a long time ago. The technical drawing-master has turned into a teacher devoted to education through art. This pedagogue's duty is, on the one hand, to unfold the creative powers of his pupil for painting, drawing and the crafts and thus make him acquainted with the different elements of art. On the other hand, he has to ensure theoretical application to the works of free and applied arts, by means of visual aids, reproductions, slides, films, etc. and by studying original art works in exhibitions, museums, monuments, etc. What the literature teacher or the historian can only accomplish unilaterally, the present-day art teacher, owing to his training in an art school and the university, is able to perform in two ways. Through practice and theory, he guides pupils to understanding of masterpieces of art.

Nobody has any question that the development of our understanding of ancient and contemporary art is one of the essential educational purposes of Germany's high schools. Nevertheless, it must be honestly admitted that there are Gymnasia where art appreciation—including the study of art works—is not taught at all on the medium level and only insufficiently at higher levels. It is hoped that in the foreseeable future such an unfortunate state of things will be remedied.

It is evident that the question—at which level appreciation of art ought to begin and how it should be taught—is differently answered. More particularly, as far as younger fellow-educators are concerned, the opinion seems to be spreading that some continued and careful confrontation with pictures may already be fruitful with twelve- to fourteen-year-olds. I had occasion to ascertain that pupils of these age levels were receptive to series of art appreciation lessons, for instances on the Romanesque or Norman style, and that even Paul Klee's canvases created joyous and remarkable understanding. It goes without saying that the teacher ought to take heavily into account the children's spiritual and psychological stage. Moreover—as in the teaching of painting and drawing—he must relinquish from his adult's viewpoint. If he utilizes valid approaches and methods with adolescents it is perfectly possible to view works of art not only in their wholeness, but to do such things as the following: discuss relevant architectural lay-

outs (in the geography class this way of thinking is already taught in the grammar school's lower forms); raise facts relating to art history (in the history class of these forms, ancient and medieval periods are permanently taught); or clarify some technical terms (I mention only a few, without special selection: column, tympanum, basilica, cross-vaulting, etc.). Everybody is aware that youth lacks neither the readiness to memorize nor, as evidenced somewhat later, an eagerness for knowledge. Visiting museums or exhibitions or inspecting monuments also gives the children useful experiences and are always popular activities.

Some of the difficulties which occur along with, or as part of, the present emergency state prevailing in German schools, which are particularly detrimental to the ideal study of original art works should be mentioned. These include: large class size which causes a special burden when a teacher organizes a visit; the insufficient number of specialized art teachers; the small number of lessons (two a week and in the highest forms only a single one); inadequate transportation facilities (our schools are devoid of motor-coaches), the "ill-feeling towards visits" in the curriculum, etc. All these are likely to imperil the promotion of art education, which are, however, too easily forgotten in the course of discussions about the teaching of the arts.

Even though knowledge of art history, or more precisely, receptivity towards good-quality art, ought to belong to a future university graduate's vocational training, it must be emphasized that participative activity in art must remain the art teacher's main purpose if only as a counterbalance to the overwhelming emphasis on rational, intellectual and scientific subjects in our schools. I mention only marginally that all areas of art certainly cannot be explored through painting or drawing or modelling. For example, it is difficult to develop an understanding of space arts (including architecture) on the drawing-board.

During more than a decade, our youth were insulated from modern artistic movements in foreign countries. At the same time, authorities of the State made every endeavor to get arts interwoven with politics. Furthermore, by many people, both now and in the past, artists are considered as being mere imitators or copyists of nature (perhaps because the masses are living in the wake of past naturalistically-oriented centuries and, more especially, of the XIXth century). Consequently, it would be especially commendable if schools were able to impress upon pupils before the end of their secondary studies that art is neither an imitation of the external world nor the servant of politics. If, instead of having only empty theoretical knowledge, any youngster becomes really aware of this, we shall have succeeded in carrying out a noteworthy task. For these reasons, it is essential that pupils should preoccupy themselves as early as possible with good-quality art, to be enabled to make comprehensive comparisons between works of old masters and of those of our epoch. There is less need to provide a historical survey of art than to develop a grasp of the relation of present-day art forms to our times.

If we equip secondary-school pupils (i.e. those from thirteen to seventeen years of age) with some comprehensive repertory, we still need a great deal of art-theory, because it is chiefly through language that people communicate with one another. If we smooth for them the rugged and difficult path to art, it would become possible to advance in the highest forms (from seventeen to twenty years of age) towards a further and more profound study of artistic problems. In these circumstances, it is equally essential that questions be dealt with from both the practical and the theoretical points of view. For instance, it would thus be possible to undertake in a practical way the problem of

"expressive line" in elementary exercises with India ink, charcoal, wax pencil, etc., and to discuss simultaneously the line of the Chinese and of Matisse. Other examples may be cited—the development of a sense of space and its transmission to paper or canvas, or the undertaking of studies of colours and forms on the one hand, and surface comparisons between modern and medieval painting on the other. In relation to three-dimensional modelling in clay or papier mâché, comparisons can be made between the work of Alexander Calder and Henry Moore or between Romanesque or Norman sculptures and the constructions of Naum Gabo. Importance of colours may be deduced from the pupil's paintbox or illustrated with the help of pictures of all times and from all nations. There is an endless variety of exercises and comparisons which become richer the more we become intimately engaged in the study and practice of these methods.

We are working with what is simple and elementary—with line (as Futurists have noticed), with colour (on which Kandinsky has said all essential things), with abstract signs, but not—as we are often blamed—in order to create non-figurative art. We wish to give our pupil a tool, with which, he may become capable of experiencing and judging, art of by-gone times and of our own contemporary epoch. We wish to provide him with building-stones. If gifted, he may become an artist later. There will only be a few who will become professionals. But all will live with the arts. I should be happy if young people educated through the arts, were no longer merely distinguishing items in naturalistic pictures and facing non-figurative works of art antagonistically and without comprehension, but on the contrary, were endeavoring to discover the magnificent secrets of art.

(Translated from German)

HUMAN RELATIONS EXPRESSED IN CREATIVE ART WORK OF ADOLESCENTS:

An experiment at a Netherlands High School

AP BOERMA



Students at our school, the "2nd Vrijzinnig-Christelijk Lyceum", The Hague, where INSEA's second General Assembly is to be held in the summer of 1957, paid a visit to a brilliantly organized exposition of the Ethnological Museum in Leiden of various indigenous art works, mostly from Indonesia, a former Netherlands colony. The exhibited work was a revelation. Never before had Europeans been able to see so clearly what the Indonesian people thought of and about their former "masters." There is, of course, a political aspect of the exposition, but its fundamentally educational value was much more important.

Various sculptures, drawings and paintings made us realize that, in spite of the sometimes rather obvious strain of the social relations between the indigenous artists and their white models, or maybe even because of that strain, HUMAN BEINGS looked at HUMAN BEINGS. Quite often the result was staggeringly revealing—like high-pressure steam escaping explosively through the smallest rents, every positive and negative character-trait found an expressive condensation.

The organizer, Mr. Frese, head of the education department of the Leiden Museum, in his splendid introduction, told the visiting pupils that underlying the works shown was the very general symptom of "stereotypical prejudice." Everyone has some general idea about "strangers" and the more uncommon the person, the longer the way he came, the more general, the more prejudiced, the more stereotyped the idea we carry. Standardized imaginations exist, that are never seriously checked and that have no connection at all with present-time reality. Inasmuch as these generalized stereotypes can and will and do prevent mutual understanding and mutual cooperation of peoples, it is of utmost importance in these times that mutual understanding somehow grows to be a new reality; therefore, it is very necessary to abolish

these generally accepted prejudiced imaginations and to confront man with man, through clear and trustworthy information.

The students were afterwards requested to express in words or in art what was their idea of any given "stranger." (It is after all not only an English tradition to classify foreigners as "damned"!) Subjects suggested to choose from were: a quite typical American, Egyptian, Frenchman, Greek, Negro (African), Russian, Spaniard, Turk, Chinese or Arab,—either the male or the female of the species. The youngest students responded eagerly and a large number of expressive creations resulted. The works produced were handed over to the education department of the Leiden Museum. Every single one of them was a clear statement, as stereotypical as could be.

There is, however, another aspect to this experiment which, from an educational viewpoint, is more interesting. Probably because the request to work on the subjects named was put very matter-of-factly, without the slightest allusion to our contacts with the museum in this project, our suggestions were just what they should have been—a rather immaterial inspiration that started, in a never wholly definable way, the wonderful processes which resulted in creative, expressive crystallizations. It was exciting to see that all students of 8 or 9 classes (12 to 15 year-olds) were game and accepted the task eagerly, and that we can easily understand.

However, in addition to the representational aspect of painting these "types," (and the museum staff was mostly interested in that aspect) the element of "self-expression" in the works was very strong. It was strongly apparent that certain students preferred their own types of foreigners, those that afforded them a high degree of personal confrontation. For example, many boys of about twelve, thirteen, fourteen, preferred to take "the Negro" portraying him as heavily armed, fully decorated with war paint, and jumping energetically around to the shattering sound of drums and circling blistering fires against gruesomely black backgrounds. Arabs, Turks and Russians also offered full opportunity to express all sorts of destructive proclivities in line and colour, as boys (and girls) of that age are wont to do at the slightest provocation. The "American type" came off somewhat more civilized. We met brilliantly coloured shirts and shorts, wonderful sun glasses, fancy hats and gorgeous movie cameras, stereotypes of the well-known "tourist." But after all, the students themselves, in their school outfits, look even much more stereotypically "American" than the most typical Yankee, and their work showed clearly that what they expressed was themselves; an urgent symptom of their vital hunger to have strength and power. Different, but surely as expressive, were the other "strangers," all easily recognizable as self-portraits.

A discussion between two ethnologists-sociologists and two art educators that was held on these art works resulted in some exciting conclusions. Some learned words were used on the university side, some hesitation and searching for terms to formulate emotional experiences showed up on the other, but both parties understood the views of each other. Two principal points emerged from the discussion. First, the factual, outward form of the drawings and paintings which are capable of being defined, classified, and systemized, can be the starting basis (when data in larger numbers have been added) for scientific and

(please turn to page 23)

BOOK REVIEWS

Shankar's Weekly, Children's Art Number 1956. Editor: K. S. Pillai, Odeon Building, Connaught Place, New Delhi, India, 216 pp., India Rs. 5:8 shillings: \$1.50.

DAVID MANZELLA

The Children's Art Number of SHANKAR'S Weekly is an Indian periodical which has been of particular interest to art educators of many countries because of its role in bringing the art of children before the public. During the past seven years this journal has sponsored both national and international competitions in child art. The 400 examples of paintings and drawings (over 100 are excellent color reproductions) included in SHANKAR'S Weekly, Children's Art Number 1956, were selected from among 33,000 entries from 57 countries. Prize winning entries, and others too numerous to be included in the annual, have also been organized into exhibits which have toured major Indian towns and cities and have been sent abroad.

Unfortunately many art educators feel unhappy that the material for the annual and exhibits is selected through competitions. This is particularly true in the United States where the undesirable effects of competitions for children have come in for considerable study during the last few years. And one would suspect that this was also true of other countries which are deeply concerned with child art e.g. the United Kingdom and France, but are sparsely represented in the journal. It is precisely because of their concern for the child and the values involved in his art expression that many art people have felt hesitant in submitting entries to the competition.

It is true that objections to competitions are, in the light of available evidence, well founded. The editors of SHANKAR'S Weekly would certainly be hard put to document their contention that "... they (the entrants) are richer by the spirit of camaraderie inherent in the healthy rivalry of these competitions." But it would seem equally true that this pioneer effort to publicize child art and to raise the level of art instruction is, despite its limitations, very worthy of support. Although the immediate effects of SHANKAR'S Weekly are in contributing to the betterment of art education in India, the ultimate effectiveness of this extraordinarily non-materialistic enterprise can be far reaching.

ABOUT THE CONTRIBUTORS

The contributors for this issue have been drawn from a wide geographic area. Some brief comment regarding the professional position and background of each of them follows:

M. P. ALLADIN is the Art Officer of the Education Department in Trinidad and Tobago, British West Indies. He has had a number of years of training as a school teacher both of younger people and in teacher training institutions. In his present position as Art Officer, he is an art adviser to some four hundred schools and also serves as art examiner. He is the founder and president of the Art Teachers Association of Trinidad and Tobago, and during 1947-48 attended the Birmingham College of Art on a British Council Scholarship. He also is a painter and has had a number of exhibitions.

AP BOERMA, a teacher of art and art history in the Second Vrijzinnig-Christelijk Lyceum in The Hague, The Netherlands, has also taught art at a number of primary schools. In 1951 he was a participant in the Bristol (England) Seminar on the Teaching of Visual Arts in General Education organized by UNESCO, representing The Netherlands Art Education Society, V.A.E. V.O. At present he is a Council member and Second Secretary of V.A.E.V.O. and also serves as the able editor of its journal. Mr. Boerma is the chairman of a group of V.A.E.V.O. members who are serving as the organizers of the Second General Assembly of INSEA.

DES COMPTES RENDUS DE LIVRES

Numéro d'art enfantin de la revue "SHANKAR'S WEEK-LY" (1956). Editeur: K. S. Pillai, Odeon Building, Connaught Place, New Delhi, India, 216 pp., India Rs. 5:8 shillings: \$1.50.

DAVID MANZELLA

Le numéro d'art enfantin de la revue hebdomadaire "SHANKAR" est un périodique indien qui intéresse tout particulièrement les éducateurs d'art de nombreux pays en raison du rôle assumé par elle pour faire connaître l'art des enfants au grand public. Depuis sept ans, ce journal patronne des concours nationaux et internationaux d'art enfantin. Le quatre cents spécimens de peintures et de dessins qui sont inclus dans le numéro d'art enfantin de SHANKAR de 1956 (100 d'entre eux sont reproduits en couleurs de façon excellente) ont été choisis parmi les quelques 33.000 envois de 57 pays. Les œuvres primées, ainsi que d'autres, trop nombreuses pour être insérées dans la revue annuelle ont été réparties en expositions qui circulent dans les grandes villes indiennes et à l'étranger.

Malheureusement de nombreux éducateurs d'art regrettent que le choix des œuvres, destinées à faire partie des expositions et à être reproduites dans la revue annuelle, fasse l'objet d'un concours, cette remarque s'applique particulièrement aux Etats-Unis où des études approfondies ont été faites au cours des dernières années sur les effets désastreux que les concours ont sur les enfants. Cela est également vrai d'autres pays, le Royaume-Uni et la France, par exemple, qui, bien que s'intéressant profondément à l'art enfantin, sont peu représentés dans le journal. C'est précisément en raison du souci qu'ils ont de l'enfant et des valeurs touchant son expression artistique que beaucoup d'éducateurs d'art hésitent à présenter des travaux au concours.

Si l'on en juge par l'évidence disponible, il est exact que les objections aux concours soient bien fondées. Les éditeurs du SHANKAR'S Weekly auraient certainement fait pour défendre leur affirmation que "ils (les concurrents) sont enrichis par l'esprit de camaraderie inhérent à la saine rivalité de ces concours." Mais il semble également non moins vrai que cet effort tendant à éléver le niveau de l'éducation artistique et à faire connaître l'art enfantin mérite d'être soutenu. Bien que les résultats immédiats visés par le SHANKAR'S Weekly sont surtout l'amélioration de l'éducation artistique en Inde, l'efficacité finale de cette extraordinaire entreprise idéale peut être d'une grande portée.

NOTICE BIOGRAPHIQUE

Les collaborateurs de ce numéro sont originaires de divers points du globe. Un bref commentaire sur leur activité professionnelle et leur curriculum vitae nous est donné ci-dessous:

M. P. ALLADIN est le Directeur de la Section d'Art du Département de l'Education à Trinidad et Tobago (Antilles Anglaises). Il a acquis son expérience durant ses années d'enseignement dans les institutions de jeunes et dans les institutions d'enseignement supérieur. Par sa situation actuelle de Directeur de la Section d'Art, il est le conseiller d'environ 400 écoles et également examinateur. Il est le fondateur et président de l'Association des Professeurs d'Art de Trinidad et Tobago. Titulaire d'une bourse du British Council, il a étudié au College d'Art de Birmingham en 1947-1948. Peintre, lui-même, il a exposé de nombreuses fois.

AP BOERMA. Professeur d'art et d'histoire de l'art au Second Vrijzinnig-Christelijk Lyceum de La Haye, Hollande, il a également enseigné l'art dans un certain nombre d'écoles primaires. En 1951, il a participé au Seminar de Bristol (Grande Bretagne) sur "L'enseignement des arts visuels dans l'enseignement général" organisé par l'UNESCO, il y représentait le V.A.E.V.O. (Société hollandaise d'enseignement de l'Art). Il est actuellement membre du Conseil et Deuxième Secrétaire du V.A.E.V.O. et rédacteur de son journal. M. Boerma est le président du groupe de membres du V.A.E.V.O. chargés d'organiser la deuxième assemblée générale de L'INSEA.

ROLF BULL-HANSEN is the Ministry of Education's Consultant for the Teaching of Drawing in Norwegian Public Schools. From 1938-54 he was Rector of the State Teachers Training College for Drawing and Sloyd and is particularly well known for his work in teacher education. He is also editor of the review *FORMING*, the publication of the Norwegian Art Education Society—Norsk Tegne—og Handarbeidslearerforbund (NTHF), and author of *Drawing on a National Basis*, published in 1953 by Fabritius and Sons.

SIMONE GRUNER undertook Classic studies in painting at the Beaux-Arts of Paris and studies in decoration at the Ecole Duperre. She received the State diploma for teaching in secondary schools and colleges. Living in rural areas of Morocco, she has always kept in touch with art and education although not teaching officially. Since living in Rabat, Mme. Gruner has for the last eight years organized free classes of education through art for French and Moroccan children. After two years of experimentation, this activity was sponsored by the Service de la Jeunesse et des Sports which allowed for this work to be disseminated in many varied Moroccan class levels. Activities included: basic education amongst sub-proletarian classes, art education, classes for adolescents, seminars for the training of local teachers, travelling exhibitions of Moroccan children's drawings with information and projection sessions for adults.

CROSBY HODGMAN is Headmaster of the Beaver Country Day School in Chestnut Hill, Massachusetts, U.S.A. Although not professionally an art educator, Mr. Hodgman's interest in this area is intense. Not only has he consistently supported it in his school, but he has effected the exchange of a number of art exhibitions among various countries and their distribution within the United States. Some of his other activities will suggest the extent of his interests. From 1940-1943, he was consultant on race relations of the National Youth Association. He is an advisor to the Experiment International Living, Putney, Vermont. In 1956 he was a representative to three international conferences: Conference of Internationally-minded Schools, held in The Hague, The Netherlands; the American Friends Service Conference organized for International Educators, Royaumont, France; and the Conference of National Education Authorities of the members of NATO, held in Paris.

DAVID MANZELLA has just received his Doctor's degree from Teachers College, Columbia University, and is now teaching art education and supervising student teachers at Southern Illinois University in Carbondale, Illinois. For two years he studied painting in Italy on a Fullbright Grant. Besides being a painter and educator, Dr. Manzella is also a contributor to professional journals.

OSAMO MURO for the last two years has been Expert in Arts and Crafts of the UNESCO Technical Assistance Mission in Afghanistan, where he has been working for the improvement and development of arts and crafts education in Afghanistan. For many years he was a highly successful teacher in the Nakano Ninth Lower Secondary School in Tokyo. He was educated at the Tokyo Higher Normal School and was the founder of the Association for Creative Art Education and a Council member of the National Art Education Association in Tokyo. He also is author of *KOSAKN KYOSHITSU* (a book of handcraft) and *ART EDUCATION IN JAPAN COMPARED WITH THAT IN OTHER COUNTRIES* and the editor of a series of textbooks on "Arts and Crafts in the Secondary School."

GUNTHER OTT—Born at Hermannstadt (Transylvania) 1915. Matriculation 1932. Studied at Academy of Fine Arts and University of Bucharest (History of Art, German and Archeology). Publication "The Sculptors Storck and the Beginning of Rumanian Sculpture", issued by the Rumanian Academy of Sciences, 1940. Assistant lecturer at the State Gallery, Bucharest. Study at the University of Munich (History of Art, Archeology, Journalism). Art critic and contributor to various journals in the Federal Republic of Germany since 1947. Art teacher at the Secondary High School for Girls of Koln-Kalk.

ROLF BULL-HANSEN est le Conseiller du Ministère de l'Education pour l'enseignement du dessin dans les écoles primaires norvégiennes. De 1938 à 1954, Directeur du Collège d'Etat d'Enseignement Supérieur de dessin et de Sloyd, il est particulièrement connu pour son travail sur l'enseignement du professorat. Il est également rédacteur de la revue "FORMING", et de la publication de la Société d'enseignement de l'art de Norvège—Norsk Tegne—og Handarbeidslearerforbund (NTHF) et l'auteur de "Drawing on a national basis" (Le dessin sur une base nationale) publié par Fabritius & Sons en 1953.

SIMONE GRUNER fit des études classiques de peinture aux Beaux-Arts de Paris, de décoration à l'école Duperré, titulaire du diplôme d'Etat de professorat des lycées et collèges. Vivant au Maroc dans des régions rurales, elle est toujours occupée d'art et d'éducation, sans exercer son métier professoral. Etablie à Rabat depuis huit ans, elle a organisé des ateliers libres d'éducation par l'art pour les enfants français et marocains. Après deux années d'expériences, le Service de la Jeunesse et des Sports a pris en charge cette activité ce qui a permis d'étendre ce travail à des milieux marocains très variés : éducation de base, en milieu sous-prolétarien, éducation artistique, ateliers d'adolescents, stages de formation de moniteurs locaux, expositions itinérantes de dessins d'enfants du Maroc, avec séances d'information et projections pour le public adulte.

CROSBY HODGMAN est le Directeur de l'école "Beaver Country Day School" à Chestnut Hill, Massachusetts, USA. Bien qu'il ne soit pas professionnellement professeur d'art, l'intérêt de M. Hodgman dans ce domaine est intense. Non seulement il a tenu ce rôle dans son école, mais encore il a effectué l'échange d'un certain nombre d'expositions artistiques dans diverses contrées et a assuré leur distribution aux Etats-Unis. Quelques unes de ses activités prouvent l'étendue de son intérêt: de 1940 à 1943, il fut conseiller des relations raciales à la "National Youth Association" (Association de Jeunesse). Il est maintenant conseiller de l' "Experiment International Living" Putney, Vermont. En 1956, il a assisté en qualité de représentant à trois conférences internationales: la "Conference on Internationally-minded Schools" (Ecoles s'intéressant aux problèmes internationaux de l'enseignement) qui se tenait à La Haye, la Conférence de l' "American Friends Service" organisée par les professeurs internationaux à Royaumont, France, et la Conférence de la "National Education Authorities" des membres du NATO, qui se tenait à Paris.

DAVID MANZELLA vient juste d'obtenir son doctorat du "Teachers College" de l'Université de Columbia, N.Y. Il enseigne maintenant l'art et dirige les élèves-professeurs à la Southern Illinois University à Carbondale, Illinois. Titulaire d'une bourse Grant-Fulbright, il a étudié la peinture pendant deux ans en Italie. En dehors de sa carrière de peintre et de professeur, le Dr. Manzella apporte aussi sa contribution à des journaux professionnels.

OSAMO MURO a été pendant ces deux dernières années expert des "Arts et Travaux Manuels" de la Mission d'Assistance Technique de l'UNESCO en Afghanistan, où il a travaillé à l'amélioration et au développement de l'enseignement des "Arts et Travaux Manuels" en Afghanistan. Pendant de nombreuses années, il remporta de grands succès comme professeur à l'Ecole Secondaire Nakano à Tokyo (Nakano Ninth Lower Secondary School). Il étudia à l'Ecole Normale Supérieure de Tokyo et fut le fondateur de l'Association pour l'Enseignement de l'Art Crétif et membre du Conseil de l'Association d'Enseignement de l'Art National à Tokyo. Il est également l'auteur de *KOSAKN KYOSHITU* (livre sur les travaux manuels) et *ART EDUCATION IN JAPAN COMPARED WITH THAT IN OTHER COUNTRIES* (l'Enseignement de l'Art au Japon comparé à celui d'autres pays), il est aussi le rédacteur d'une série de livres d'étude sur les "Arts et Travaux Manuels à l'école secondaire".

GUNTHER OTT—Né en 1915 à Hermannstadt (Transylvanie). Baccalauréat 1932. Etudes à l'Académie des Beaux-Arts et à l'Université de Bucarest (Histoire de l'Art, Allemand, Archéologie). Publication "Les sculpteurs Storck et le début de la sculpture roumaine", émise en 1940 par l'Académie des Sciences roumaine. Professeur assistant au musée d'Etat de Bucarest. Etudes à l'Université de Munich (Histoire de l'Art, Archéologie, Journalisme). Critique d'art et collaborateur, depuis 1947, de divers journaux de la République fédérale d'Allemagne. Professeur d'art à l'école secondaire de jeunes filles de Koln-Kalk.

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HUMAN RELATIONS EXPRESSED

(Continued from page 19)

statistical studies. The second point had to do with the source of this generally prejudiced, unchecked, stereotyped imagination. It is agreed that it is greatly influenced by general convictions distributed through newspapers, magazines, films, books and pamphlets and every other sort of modern communication device. The discussants were convinced, however, that the actual sources underlying these expressions should be sought for in the dark and unknown depths of the human psyche. It seems evident to us that we will then arrive at the psychological view of Jung concerning the mysterious unconscious mind of our students and of ourselves. Every educator reaches the point (or should anyway) where certain generally accepted formulations have to be critically reviewed and, as often as not, drastically changed for others which leads to wider and deeper views with sounder meanings.

The children grow up from their not-as-yet conscious infantile world to a more or less consciously accepted critical evaluation of life. Part of that process should be the realization of the moral element in their individual makeup, be it positive or negative. (That the negative prevails in the work concerned here does not matter, as long as there is a conscious realization of its existence.) No doubt all of us will agree that the stereotyped imagination that still seems to govern the acts of great numbers of adults should give way in favor of a clear and true understanding of the human species wherever in the world he may be. As far as these stereotyped prejudices stem from the unconscious regions where pre-historic imagination still dwells, we will not confront or attack them with any great chances of success. They are, after all, functional too—the crystallization of part of the individual happens there. But it is most probable that the stereotypes which we have too readily accepted are the products of our limited and often distorted knowledge and of our own aggressions and frustrations as well. About these, we can do something for human beings are educable and poorly-based attitudes are capable of modification.

This experience, however, is of interest in that it demonstrated dramatically the extent of commonly-held stereotyped and the basis which the drawings of groups such as the ones described here lend themselves to fruitful study and research.



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